

# *The* ART NEWS

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### LETTERS

To the Editor of The Art News:

In your issue of February 20, Judith Schwartz stated in her letter that her education had left out the matter of "modern art."

As one whose education also left out this phase of cultural development, I know precisely how your reader feels. Were it not for the persistent questionings of my three growing daughters I would be inclined to put the question of modernism aside.

I believe that it is a sincere effort on the part of the artists of modern times to express current influences which have also taken form in other fields. The impressionists coincided with a period of scientific analysis and the break up of atomic units. The cubists and abstractionists were contemporaneous with the theory of "free association" as developed by Freud and other Vienna analysts, and the tearing down of the associative ideas in literature as evidenced in the writings of Joyce, Stein, Pound and all the contributors to the magazine, *transition*.

These are the results of my private inquiries into the matter.

Yours very truly,  
HENRY F. LORING.

New York City,  
March 2, 1936.

To the Editor of The Art News:

A recent review of mobiles and objects by Alexander Calder, published in your magazine, suggested that work of this kind has no right to be considered an art form in itself, since it does not contain the elements necessary to "wear well" with humanity.

This may be true; but the use made of Calder's mobiles in the recent concerts of the dancer, Martha Graham, opens up a large new field of speculation as to the possibilities inherent in the form as part of the theatre. Considered in the light of dramatic production, the kind of thing developed by Mr. Calder can be taken most seriously from an aesthetic viewpoint.

Yours very truly,  
MARGARETE SCHONHAUSEN.

Detroit, Michigan,  
February 24, 1936.

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### AMERICAN PAINTINGS

The group of American paintings includes a number of interesting works. Whistler's portrait of his wife and himself at full length was painted in 1889 and sent by Whistler from Paris to William Merritt Chase, in whose collection it remained until his death. George Bellows gives a dramatic scene entitled *Kentucky Feud*, exhibited in 1935 at both the Pennsylvania Museum of Art and the Fogg Museum of Harvard University. Frederic Remington's success with action themes is demonstrated in a grisaille work: *The 9th U. S. Infantry Entering Peking, August 15, 1900. March Winds*, a figure study in blue and white, is by Bryson Burroughs. Fine landscapes are the work of Thomas Moran, Homer D. Martin, John Francis Murphy, Childe Hassam, John Henry Twachtman, Emil Carlsen, Ernest Lawson, and other artists.

### BRITISH PORTRAITS

The British school is seen principally in portraits: *Richard Penn*, great-grandson of the founder of Pennsylvania, by Sir Martin Archer Shee; the Gainsborough portrait of *A Little Girl* said to be his daughter; *Lady Hamilton Reading* by George Romney, her auburn head effectively posed against a fluctuating gray-green background; also works by Zoffany, Dance, Beechey, and Cotes.

### FRENCH PAINTINGS

The French school contributes portraits, landscapes, and genre scenes: two signed girls' heads by Henner, a delicate twilight scene by Cazin, bathers in a Moorish court by Gérôme and *The Connoisseurs* by Vibert, *Forest of Fontainebleau* by Diaz, two beautiful river scenes by Daubigny, Corot's interpretation of Virgil and Dante in an episode from the *Inferno*, portraits by Nattier and Largillière, and landscapes by Rousseau, Harpignies, and others. Two full-length nudes are by Bouguereau: *The Lost Pleiad* and *The Waves*, the latter posed by the famous model Antoinette Cataldi.

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# The ART NEWS

March 7, 1936

## The Metropolitan Acquires a Famous Italian Painting

Scarcely less important than the announcement two weeks ago of the Titian acquisition by the Metropolitan Museum of Art is today's publication of the famous and exquisite *Birth of the Virgin* attributed to Fra Carnevale, from the Barberini Collection in Rome, which the Museum has just purchased from M. Knoedler & Co., Inc. This magnificent picture, on panel 57 inches by 38 inches, with its companion piece, the *Presentation of the Virgin*, was long one of the gems of Prince Barberini's palace; both attracted spontaneous attention when they were lent in 1930 to the great exhibition of Italian art at Burlington House. The Museum's new acquisition is reproduced on the cover of this issue.

Landmarks though they are in the history of Italian painting, the two Barberini panels have long been the subject of disputes as to their authorship among art scholars, and even Mr. Wehle's current publication in the Museum's *Bulletin*, after citing a number of varied opinions, concludes with suggestions that, in lieu of more precise documentation, the traditional attribution to Fra Carnevale be tentatively retained. It is a fact that the Museum's new picture and its companion exhibit the characteristics not only of several masters, like Piero della Francesca, the Pollaiuoli, Domenico Veneziano, Fra Filippo Lippi, Cossa, and others, but even of such varied schools of fifteenth century painting as those of Florence, Ferrara, Umbria and Northern Italy. There are, however, at least two publications of these important panels under way which will doubtless do much to clarify the problem of their authorship.

Mr. Wehle's final conclusions, from the March *Bulletin* of the Museum, are the following:

"Thus we see that our artist worked in Urbino, that he probably studied in Florence, at least for a while, that the chief influence which his style reveals is that of Piero della Francesca, who besides being a painter was a noted architect and student of perspective. We may well believe from the stress he placed upon his settings that the painter of the Barberini panels was also an architect. His treatment of the windows in the upper story appears to be an original contribution to architecture, and his method of rendering his incomplete ornament is an architect's method. His perspective, though in one part incorrect, is in general ruled out with workmanlike precision. So novel a treatment of the scene of *The Birth of the Virgin* might well occasion the remarks of early writers, and we know that in 1467 Fra Carnevale of Urbino, an architect who worked under Piero's influence, painted just such a scene. We know also that this picture passed into the possession of the Barberini family. The scholars who tell us that they have identified Claudio Ridolfi's copy in a Lombard village church do not tell us how they know it to be the one taken from Santa Maria della Bella in Urbino. Perhaps the *tavola* described so long ago was an altarpiece of more than one part, or why indeed should there not have been two *tavole*? There remains then the tempting possibility that Fra Carnevale did after all paint our *Birth of the Virgin* and its companion picture. The provisional adherence to the old name is at any rate as well founded as many of our customary ascriptions. Certainly it is as provocative to the mind and pleasing to the ear as would be some such synthetic name as the Master of the Barberini Presentation in the Temple."

## A NEWLY FOUND WORK BY PIERO DELLA FRANCESCA

The emergence of a hitherto unknown work by perhaps the greatest painter of the Italian Renaissance, and the bringing of the picture to America, has just been announced by M. Knoedler & Co., Inc. The painting, a full-length representation of St. Andrew by Piero della Francesca, is not only one of the most important Italian pictures ever to reach this country, but is also a remarkable addition to the known *oeuvre* of its master, whose extant works are among the rarest of their period. Though it is the editorial policy of THE ART NEWS not to publish unexhibited pictures in the hands of dealers, it is necessary to make an exception in the case of so important a discovery.

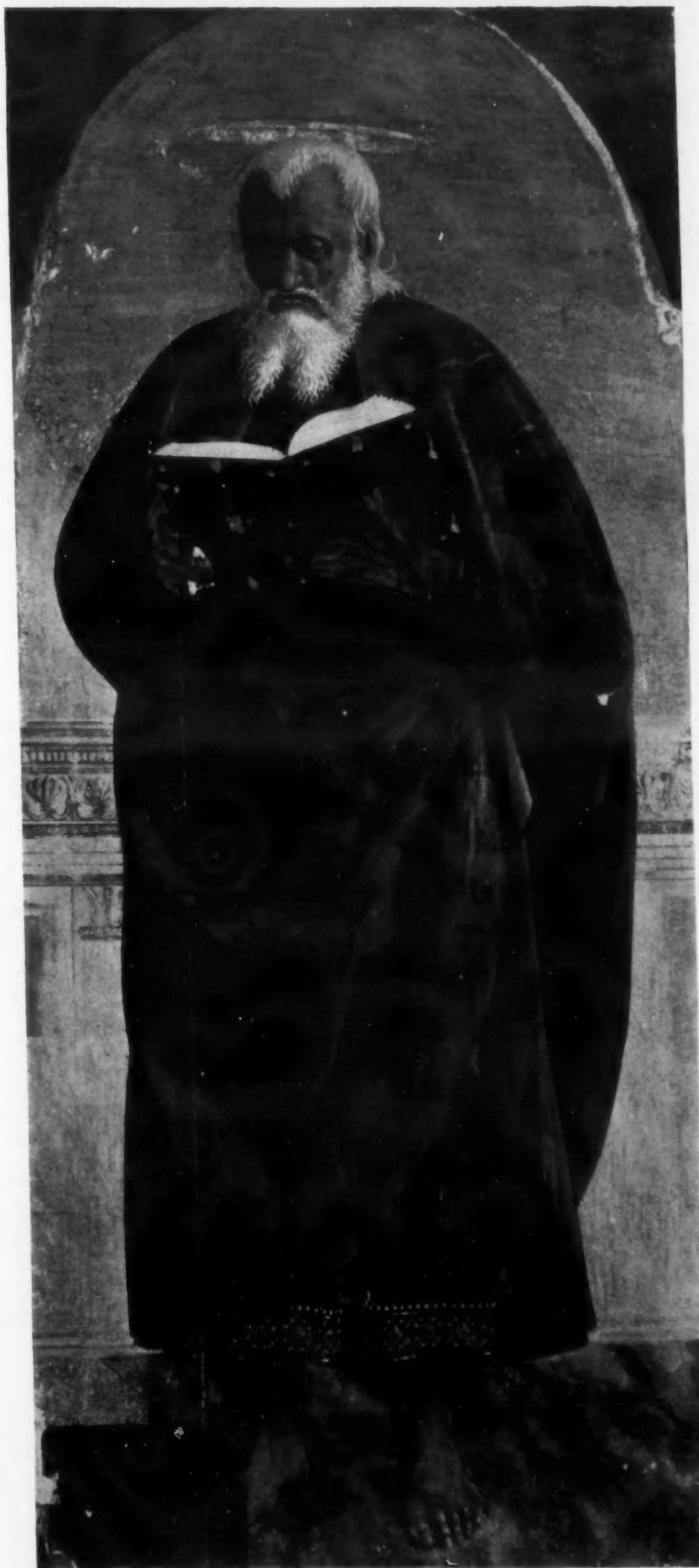
The painting, on panel 52½ inches by 23 inches, is a companion to two similar full-length figure paintings of saints by Piero: the *St. Michael* in the National Gallery, London, and the *St. Thomas Aquinas* in the Poldi-Pezzoli Museum, Milan. All three panels were once part of the altarpiece Piero began in 1454 for Sant'Agostino in Borgo San Sepolcro, his native town; the central panel, depicting the Assumption of the Virgin, from which the entire polyptych took its recorded name, is listed as among the lost works of the master, as is one further full-length panel of a saint, of which there were probably originally two at either side of the central panel of the Assumption.

An ancient document republished in *Il Buonarroti* shows that the friars of San Agostino at Borgo paid in 1460 for the finished polyptych of the *Assumption of the Virgin* which was begun in 1454. It tells in poetic terms that "Master Piero has promised to paint, and figure, and decorate the said picture both with good and fine colors, with gold and silver leaf, and other decorative features, along with those images and figures concerning which it has been written. And they have said that it shall be attested to in the said declaration, and (he has promised) to make it complete and finished between that time (1454) and the next eight consecutive years."

This painting of St. Andrew is, according to the restorer of the National Gallery who examined it, in every way similar to and of the same wood and age as the one in the National Gallery. The three panels are of the same shape and size.

Piero represented St. Andrew three times: in his earlier period in the polyptych of *Misericordia* in San Sepolcro, and in his latest period in the *Madonna of the Brera* Gallery in Milan, and each time he has treated him with great tenderness and sympathy, though he has made him also a figure of strength and power, but each time as a mature human being with nothing of the ascetic in him.

Piero della Francesca was born at Borgo San Sepolcro in Umbria about 1416. Little is known of his life, but he made the acquaintance of Domenico Veneziano in 1438, and with him worked on frescoes of San Egidio in Florence. Between the years 1447 and 1452 he was at Loreto working on the ceiling of the Sacristy. At about this time Piero della Francesca went to Rome, where in conjunction with Bramantino, he painted two frescoes by order of Pope Nicholas V. In 1445 he painted the *Virgin of Mercy* now in the Hospital of Borgo San Sepolcro. It was soon after this that as a mature artist Piero began his great fresco work, *The Legend of the Cross*, at Arezzo, in 1460 he entered the service of Duke Federigo da Montefeltro, and for him painted the *Flagellation*, now at Urbino, and an *Apotheosis* which contains the well known paintings of the Duke and his wife, now in the Uffizi. The frescoes executed by Piero in Ferrara have been



COURTESY OF M. KNOEDLER & CO., INC.

PIERO DELLA FRANCESCA: "ST. ANDREW," PAINTED CA. 1454-60

destroyed. He died at Borgo San Sepolcro in 1492.

In the *St. Andrew*, all the superb characteristics of Piero della Francesca's art are evident: his great sense for spatial values, as seen in the foreshortening of the book, the hands and feet; his amazing fresh realism, as seen in the brilliant characterization of the purely human qualities of the saint; and the beauty of his color, in the masterful handling of the rich, deep red tints of the mantle seen against the blue sky and the white sculptured dado, and in the contrast of the white hair and beard with the dark Umbrian skin pigmentation, even more tanned by the sun of the Arretine hills.

This panel, surely one of the most

fascinating discoveries of recent years, was once in the collection of the Emperor Francis Joseph of Austria, and still bears the seal of the old Vienna *Akademie*, where it probably hung before 1814, the year in which Napoleon's troops entered Vienna and dispersed the contents of the *Akademie*. It is the fourth work given to Piero della Francesca to come to this country: the others are another figure of a saint in the Philip Lehman Collection, New York; the *Hercules* in the Isabella Stewart Gardner Museum, Boston; and the *Crucifixion* in the John D. Rockefeller, Jr., Collection, New York, which was once in the Carl Hamilton Collection and which was sold at auction in New York, in 1929, for \$375,000.

## The Cubists Go 'Round and 'Round: Two Abstract Shows

By ALFRED M. FRANKFURTER

Strange forms have this week been invading the sedate Rockefellerian fastnesses of West Fifty-third Street and the placid Colonial lanes of Charleston: the Museum of Modern Art has opened its exhibition of Cubism and Abstract Art and the Carolina Art Association is exhibiting the Solomon R. Guggenheim Collection of "Non-Objective Paintings." Never have the realities — human and inanimate — of these precincts wrestled with demons so giddy, so angular, so elusive, as the abstractionist, cubist, futurist, suprematist and surrealist ghosts invoked by Mr. Barr, and the subjective spirits called forth by the Baroness Rebay who presides over the séance in South Carolina.

For spectres they are, these mathematicians and metaphysicians of the first three decades of this century: the bone-carvings of the Scythians and the hair-locks of the Victorians are arts no deader than the stony corpses of cubism and non-objectivism, lifeless since but the last years of the 'twenties (later than which, with only isolated exceptions, there are no works in either show).

Even without this convenient evidence in the catalogues, however, it would be no less difficult today to date the various types of abstraction. Few artistic dialects have been so short-lived and so specifically identified with a single world-phase as this example of what Mr. Barr, in his foreword, terms a period "obsessed by a particular problem."

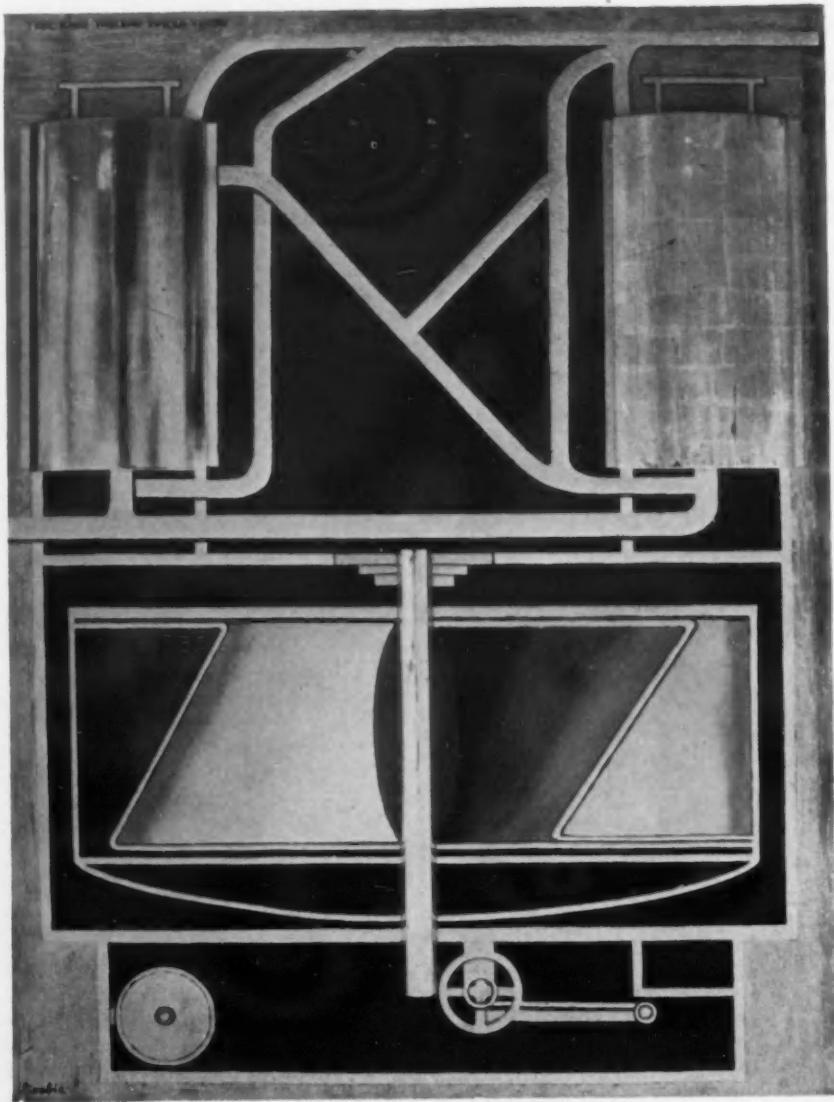
To consider it in its proper light, one does well to quote further from the illuminating words with which Mr. Barr introduces his exhibition. He goes on to say:

"The artists of the early fifteenth century, for instance, were moved by a passion for imitating nature. . . . In the early twentieth century the dominant interest was almost exactly opposite. The pictorial conquest of the external visual world had been completed and refined many times and in half-millennium. The more adventurous and original artists had grown bored with painting facts. By a common and powerful impulse they were driven to abandon the imitation of natural appearance. . . ."

Boredom with painting facts, as Mr. Barr puts it, is in truth but half the source of abstract art. One might even diagnose it further as a kind of general boredom, the peculiar ennui and listless dissatisfaction with established forms which a few philosophers have already established as a universal psychosis, a world disease of the fifteen too peaceful years which led into the Great War.

The other half of the source is less direct, and, I believe, not so frequently stated, though just as strongly connected: the preoccupation of the early years of our century with machinery as a personal object. The automobile, chiefly, beside varied electrical apparatus for home use, such as electric fans and lifts, gave the individual a contact with the fundamental logic of machinery which he had never enjoyed during the previous almost one hundred years of what is termed the "machine age." It was a contact which kept up even more intimately and more powerfully through the war, when men saw directly not only the logic of pure machinery for its own sake, but also the terrible rational certainty and consequence of the elevations of gun carriages and the awesome finality of the





(ABOVE) PICABIA'S APPROPRIATELY NAMED "VERY RARE PICTURE UPON THE EARTH," A COLLAGE OF CARDBOARD AND WOOD IN GILT AND SILVER PAINT, 1915; FROM THE MUSEUM OF MODERN ART'S EXHIBITION OF CUBISM AND ABSTRACTION

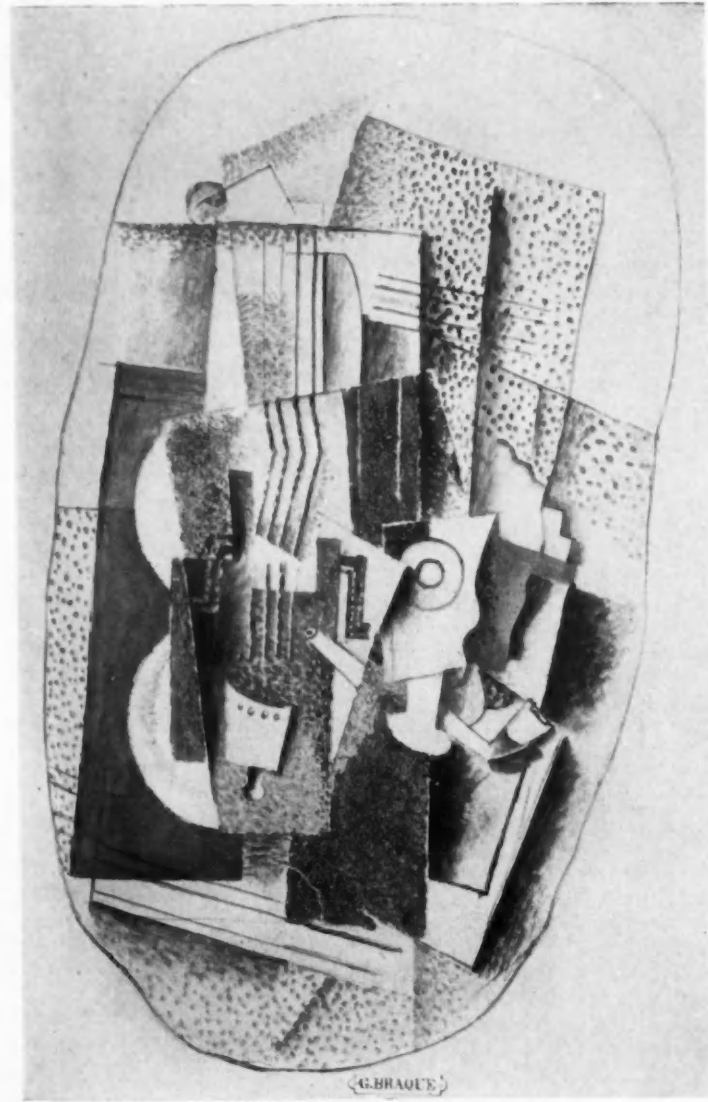
hundred items at the Modern Museum and over a hundred more in Charleston, nor would I relish the task. Yet the Modern Museum, at least, calls for comment upon content and arrangement, particularly in view of its laudable completeness and obvious intent to exhibit not only all forms of cubism and abstraction, but to point out their history as well.

The completeness is evident, however, more in the exhibition of abstract and cubist art rather than of its origins. It is difficult to reconcile, for example, the presence of Gauguin in the source room, when occasional abstractions in his art can only have been incidental, and perhaps even accidental, to his highly personal, poetic ideology, with the total absence of Claude Monet, whose experiments and developments of color architecture surely furnished a technical basis, if not a partial motivation, for abstraction.

In the choice of actual subject matter, it is unfortunate that pure, sincere efforts toward the solution of problems in the abstract method by such artists as Braque and Picasso, even if they remain nothing more than experiments, are seen in the company of patently conscious affectations like those of Duchamp and Ernst; that honest, purposeful sculptors in the persons of Brancusi and Lipchitz must share an exhibition with such ridiculous twaddle as Schwitters' *Rubbish Construction*.

Then, in the object lessons of furniture and architecture, it seems to be placing the cart before the horse to call these direct results of abstraction, rather than of the machine forces which engendered abstraction.

Yet these criticisms all seem sublimely quieted when one enters the sacred cham-



(ABOVE) "MUSIC," 1914, BY BRAQUE, LENT BY MISS K. S. DREIER TO THE MODERN MUSEUM; (BELOW) "VOLTAGE AERIENNE," 1917, BY GLEIZES, IN THE SOLOMON R. GUGGENHEIM COLLECTION EXHIBITED AT THE CAROLINA ART ASSOCIATION SHOW

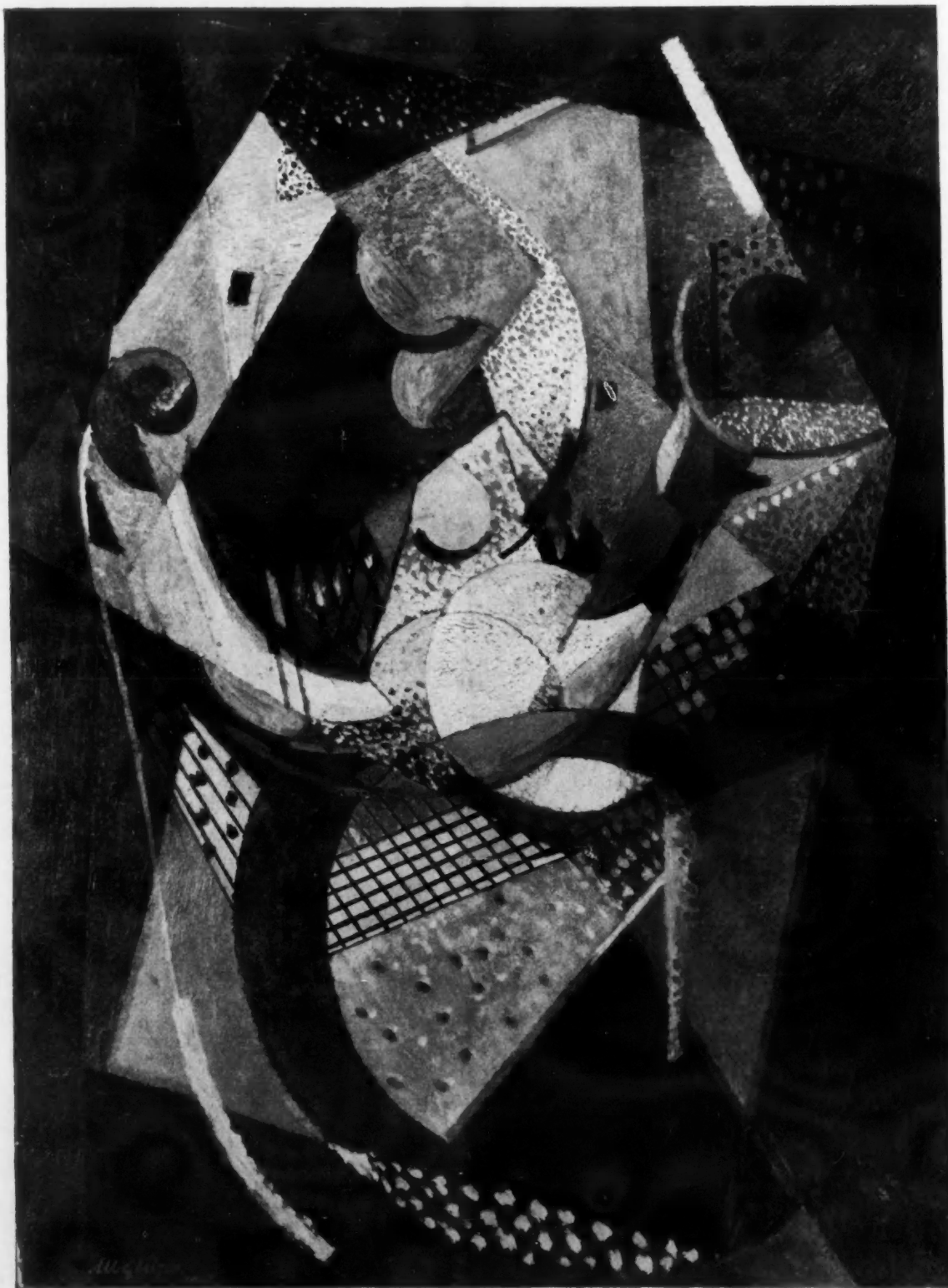
caterpillar tread of tanks—and it went on through the 'twenties, lessening somewhat in novelty of impression if not in invention, with such things as the radio and automatic refrigeration.

Here, too, is the date line. To coin a flip phrase, one could say that the life of abstract art as we now know it can be dated within the period in which personal contact with machinery was yet a novelty, and that its twilight begins with the period in which nearly every man can drive an automobile. It is thus that the exhibits at the Modern Museum, for the most part, seem so definitely dated, and that, in seeing them, one already has the feeling of looking down a long telescope.

No less is this true of what is termed non-objective painting in the exhibition of the Guggenheim Collection, although the high flown phrases of the catalogue proclaim a vast difference between it and abstract art. The presence in the Modern Museum's exhibition of nearly all the artists represented in the Guggenheim Collection makes it only a little more difficult for the willing but bewildered beholder when he reads the Baroness Rebay stating: "There is a subtle but important distinction between an abstract form and an absolute form. Any object of the materialistic world can be abstracted or broken down into its component parts. The circle, the cube and the triangle are absolute forms; if they are changed or abstracted they lose their existence. Even the most dynamic abstract picture has some particular object as a starting point; the absolute picture contains no object. The form and space of an absolute picture are definitely cosmic, without materialistic meaning, and absolutely final."

Only the fine abandon with which the Baroness flings about philosophical terms and the calm surety with which she states her conceptualistic definition of the absolute without admitting that there are other viewpoints, gives one courage to dismiss her separation of "non-objective" from abstract painting as pure rhetorical hair-splitting, and to place it properly as nothing more than a geometric dead-end off the abstract road.

But such rhetoric seems unconfused beside the chaos which offers itself as one attempts to evaluate single objects in the exhibitions. There is manifestly no space here to mention fully the four



ber of the Suprematists, who, I must say, are easily my favorite team in the abstract Olympics. The apogee of the entire exhibition is surely Kasimir Malevich's *Suprematist Composition: White on White*; beyond this, art cannot go: there is nothing further, nothing purer, nothing, as the Baroness Rebay would say, more "absolutely final"—except not to paint a picture at all, which is doubtless the next step.

"Never does art display its magic power more admirably," says one of the greatest philosophers of our time, José Ortega y Gasset, "than in self-mockery. For by the very gesture with which it crosses itself out it remains art, and, thanks to its marvelous dialectic, its denial becomes its authentication and its triumph." He might have uttered these words as an epitaph for the exhibition at the Modern Museum, elaborate necrology that it is upon its own topic.

To the non-objectivity current at Charleston, which in the last analysis can be nothing else than subjectivity, the same thoughts apply, with perhaps the notation that of all the forms of abstraction, the cold, bare bench of geometry is the one on which art is least likely to sit. Of this kind of art, Egon Friedell has brilliantly said that it has "... this in common with Romanticism: that its strong point was its program. The crazy decision to do everything just the other way round is, though undoubtedly entertaining, not of itself alone creative, and when a tendency starts off, not to revive poetry, but to revolutionize poetics, the dialectic of the art, all that emerges is—literature."

In this issue there is reproduced a newly discovered work by Piero della Francesca, and the comparison with the illustrations of abstractions should prove more enlightening to the beholder than any words I can offer. There remains only a comment made unconsciously by Shakespeare in the threnody of *The Phoenix and the Turtle*:

Beautie, Truth and Raritie,  
Grace in all simplicitie,  
Here enclosed, in cinders lie. . . .

Truth may seeme, but cannot be,  
Beautie bragge, but tis not she,  
Truth and Beautie buried be.

To this urne let those repaire,  
That are either true or faire,  
For these dead birds, sigh a prayer.



## Drawings by Old Masters and Moderns in A New London Anniversary Exhibition

By WINSLOW AMES

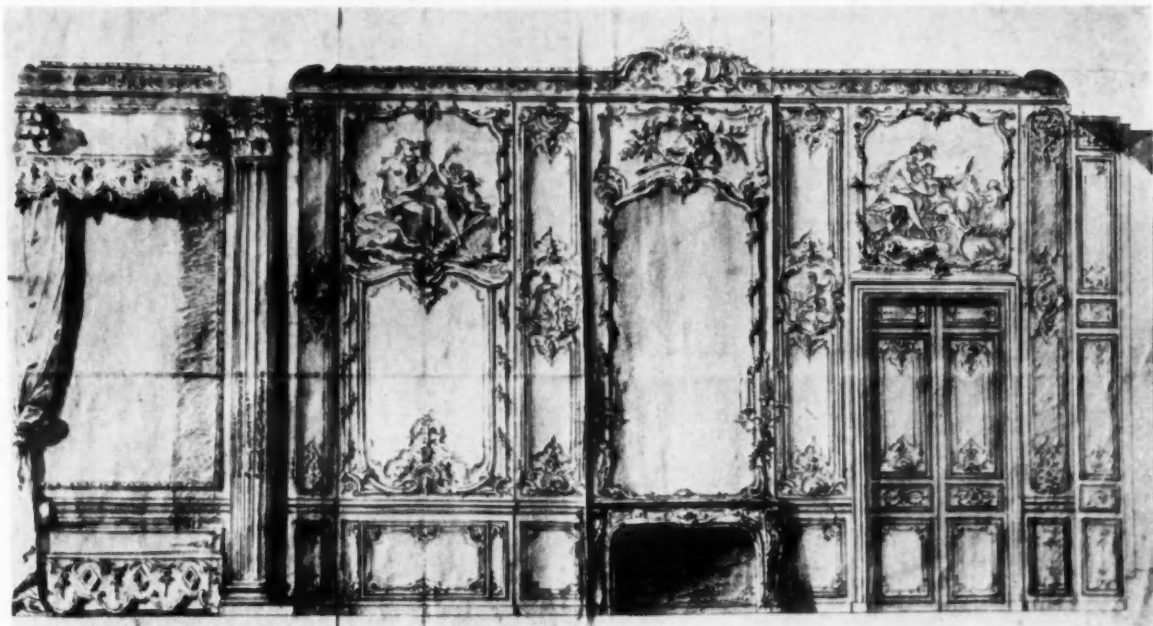
It has been increasingly obvious in the last few years that drawings are gaining in this country the recognition they deserve; so obvious, indeed, that their importance is in danger of becoming a truism almost before it is established as a fact. There are in the field of the fine arts entirely too many people, even well-informed and sensitive people, who say: "Oh, yes. Wonderful, drawings; so revealing." Such words they let fall in the tone in which one casually says: "I don't know him, but I know all about him." The resources of mechanical reproduction steadily enlarge the number of works of art about which it is possible to know a good deal without having known them in the flesh, but the autographic and immediate and personal nature of drawings makes even the most magnificent facsimile seem second-hand and impertinent. Presumably this per-

his own intention. Painting is a longer process and a slower: a painting may be worked upon for weeks or months or years; it may in part be repainted; it may be largely from the hands of pupils or assistants. A drawing is struck while the iron is hot.

We cannot in the present exhibition follow, through a complete series of drawings, the process of creation of any one painting or sculpture, but we may see examples of all the steps of the classical procedure as it was practised in the studios of many masters from the fourteenth century to our own time. The first stages in the process of trial and error, in which a master feels his way to a new conception, may be seen in such working-drawings as the Veronese (No. 34) and the van Dyck (No. 71). In the former, a number of tiny but powerful sugges-



DAUMIER'S "DON QUIXOTE AND SANCHE PANZA" (ABOVE) LENT BY MRS. M. S. DANFORTH  
BEDROOM DESIGN BY GERMAIN BOFFRAND (BELOW) LENT BY COOPER UNION MUSEUM



sonal nature makes drawings easier to know and understand than less direct works, but, by the same token, they are often the most elusive. Then let us sing the drawing as an object of contemplation, for the sake of knowing better its maker, and so, hopefully, of knowing what animates the creators of all works of art. By understanding the drawing, which is the very skeleton of the representational arts, we may learn much of their whole structure.

Drawing is the artist's way of taking notes and often his way of finding out

in the latter, a variant sketch overlaps the original one.

After the working out of a general scheme, a more fully developed composition study is likely to follow; such are the Titian (No. 19), the Primaticcio (No. 48), the Lodovico Caracci (No. 38), the Rembrandt (No. 77), the Watteau (No. 91), and the Renoir (No. 161). Of careful and spirited detail studies there are also admirable examples: the Leonardo (No. 14), the Giovanni Battista Tiepolo (No. 106), the Manet (No. 154), and the Eakins (No. 184), whose thoroughness

could be a lesson to undisciplined ranters about "self-expression."

Studies from the model are of course not so directly the invention of the artist, but in them we find some of the most magisterial draughtsmanship. The ordinary "academy" nude, drawn in enormous numbers in art-schools throughout the centuries, differs somewhat in kind and very much in degree from such masterly works as the Carpaccios (Nos. 15, 16), the Dürers (Nos. 40, 41), the Michelangelo (No. 18), the Andrea del Sarto (No. 23), the Tintoretto (No. 30), the

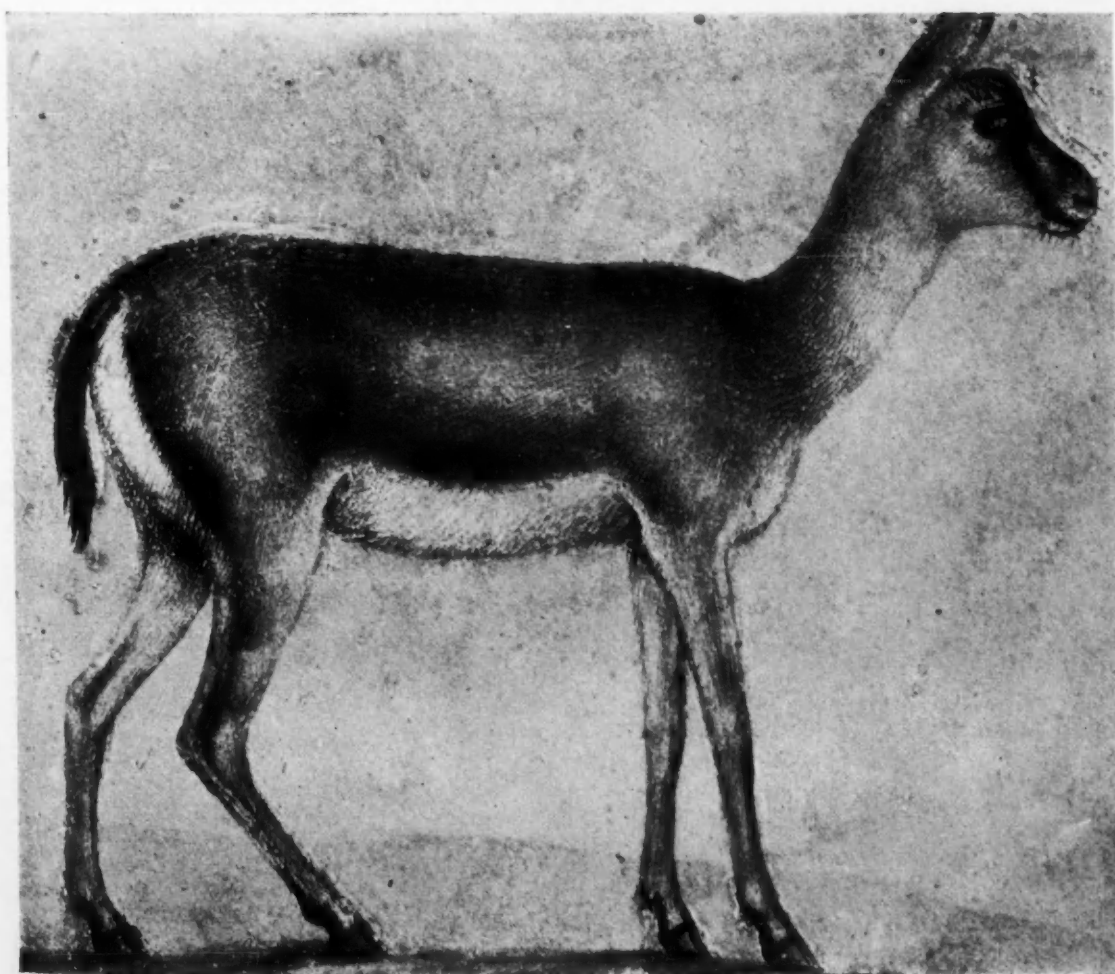
Zuccaro (No. 35), and the Prud'hon (No. 133). One must mention also the charming animal studies of Pisanello (No. 2) and Gainsborough (No. 121).

Of completed preparations for painting the notable examples are the drawing of the school of Giotto (No. 1), the Cranach (No. 42), and the Ingres (No. 137). Beyond such work there was usually one more stage, the cartoon, or full-size paper plan of a painting. Cartoons, from which outlines were transferred by pricking or cutting, were usually destroyed in the process, and are hence rare. The Raphael cartoon (No. 21) and the head attributed to Signorelli (No. 12) are highly informative.

There have always, of course, been drawings made for their own sake as complete pictures. Some of the most fascinating are the early chiaroscuro drawings here represented by the Swabian Annunciation (No. 10), the Baldung (No. 44), and the Ferrarese *S. Nazarius* (No. 7). The busy bottegas of the High Renaissance and the Baroque period did not follow the practice very much; the few sixteenth and seventeenth century examples include the aristocratic Clouet (No. 50) and Leoni (No. 61), the romantic van der Lisse (No. 85), and the

not so romantic van Ostade (No. 86). We must wait for the eighteenth century to produce these fully pictorial works in quantity. Huet (No. 102), Boucher (No. 95), Fragonard (No. 93), Domenico Tiepolo (Nos. 114-117), Richardson (No. 118), Towne (No. 123), St-Aubin (No. 96), give us much of the air of that century. In the next we are told as much or more by Ingres (Nos. 136, 138), Gavarni (No. 144), Guys (Nos. 145, 146), and Daumier (Nos. 147-149). Daumier's drawings occupy a strange position. They include some of his most amusing and some of his most poignant work, and, although some of them may be connected with paintings and a very few with prints, they are in general, like Rembrandt's drawings, a separate field in the activity of a genius.

Designs for prints also have a real full pictorial value. Witness the imposing Androuet Ducerceau (No. 49), the Callot (No. 53), the Hogarth (No. 119), the Goyas (Nos. 128, 129), the Delacroix (No. 142), the Flaxman (No. 173), the Méryon (No. 151), and the Muirhead Bone (No. 193). Into this category fall also the Howard Pyle (No. 185), the Beardsley (No. 168), the Anning Bell



LEONARDO  
DA VINCI'S  
"HORSE AND  
RIDER"  
(RIGHT)  
LENT BY  
MR. JOHN  
NICHOLAS  
BROWN

"A GAZELLE"  
BY PISANELLO  
(LEFT)  
LENT BY  
MR. ROBERT  
LEHMAN





## NEW EXHIBITIONS OF THE WEEK

REVIEWED BY  
ANN H. SAYRE

### Permanent Values in The Art of Czobel

Whatever artist is presented at the Brummer Gallery may consider himself fortunate in being able to profit by the favorable surroundings and restrained exposition which have long characterized this establishment. At the present time the elegant neutrality of these galleries serves as a background for the paintings of Czobel.

The impact of his color is the impact of sadness. At least that is the first impression. His aversion to sharp line leads him to what seem at first to be blurred and subdued forms. His palette has a tonality like that of a countryside after rain, without even the faintest suspicion of sun in the world or in his mind. A musical continuity links the paintings, emphasized by the absence of titles and numbers. We are to accept these landscapes, still lifes, figure studies and nudes in the spirit of anonymity with which they were painted.

The muffled quality which at first the paintings hold wears off as the eye becomes adjusted to the Czobel cosmos, and one might add, as the ear is adjusted to its tones. What emerges is the ultimate decisive comment of a ripe intelligence. Too powerful to be monotonous, too poetic to be bourgeois, too thorough to remain decorative, these paintings establish themselves quietly and classically. They may have the mark of the muralist, but they also have a great deal more.

The subjects are simple in themselves; so are Czobel's compositions. A woman in a blue dress reading a book, a female stone statue in a park, a landscape of blue boats drawn up on a dusky beach, a view of cross-streets and a yellow building in a French town, a seated nude wearing beads and a pink scarf, the worried, sensitive, hard-working face of a man in a very dark color, an interior showing a chest, a stovepipe, rug and flowers, three people sitting around a table; these are some of them. And the parks—the deserted parks heavy with cool foliage, peopled with stone steps and empty benches, or figures turned away, flecked with pale sky never reaching the summits of grey.

Cows in a stable become a mysterious poem. A girl in a hammock, her weight making a triangular mass, exists with

more than empirical combination. A garden dotted with yellow lights suggests Gauguin for some reason. A still life of a copper brown vase, pinkish wall, grey and blue picture and cast, and red and blue in the foreground presents itself with finality. A nude lies on her side on a blue ground, suspended in a dusky reverie, yet round and real nevertheless.

The canvases have ease. They are not to be considered nostalgic, because their creator has passed well beyond the bounds of nostalgia into a substantial and positive acceptance of the tragic sense of life, from which vantage point he can enjoy the homeliness of tables and chairs, women and parks, masks lying in a heap, cows, barnyards.

Derain, Rouault, Gauguin, Bonnard, these names may pass through the mind—yet the work of Czobel is far removed from theirs. Just whom he is like is hard to say—perhaps the young, inspired Courbet. That he remains in the objective world is a wonder, yet why and how he does is amply shown, especially in the two paintings of masks, and a nameless still-life. Laden with his dignified personal vision, proceeding with a quietness that has volumes behind it, Czobel makes pictures that are never strained.

### Maine Watercolors by A Living Sculptor

The nineteen watercolors of Maine by William Zorach, which are to be found at the Downtown Gallery, are a bright spot in this week's exhibitions. They are a sculptor's expression inasmuch as they have a clear understanding of form. They are a real watercolorist's expression in respect of their spontaneous and easy color and their accurate washing in of tones. They are the work of an experienced hand in their firm attack upon the subject. Which is to say that their excellence depends upon a fortunate combination of elements.

When an American artist achieves watercolors as good as these, his admirers invariably defend him gratuitously against the abilities of Marin. In view of the fact that John Marin is an original of the kind that defies comparison, not by his superiority but by his uniqueness, let us dispense with such arm-wav-

ing. The criticism of watercolor suffers from inferiority delusions anyhow, having behind it the popular debate as to whether it is a major medium or a side-issue in the career of any given painter. One reason for Marin's watercolor excellence is that he cannot paint as well in any other medium. There are now and have been many artists who did other things well besides watercolors, and Zorach is one of them. For such reasons it is best to lay aside ultimates and absolutes.

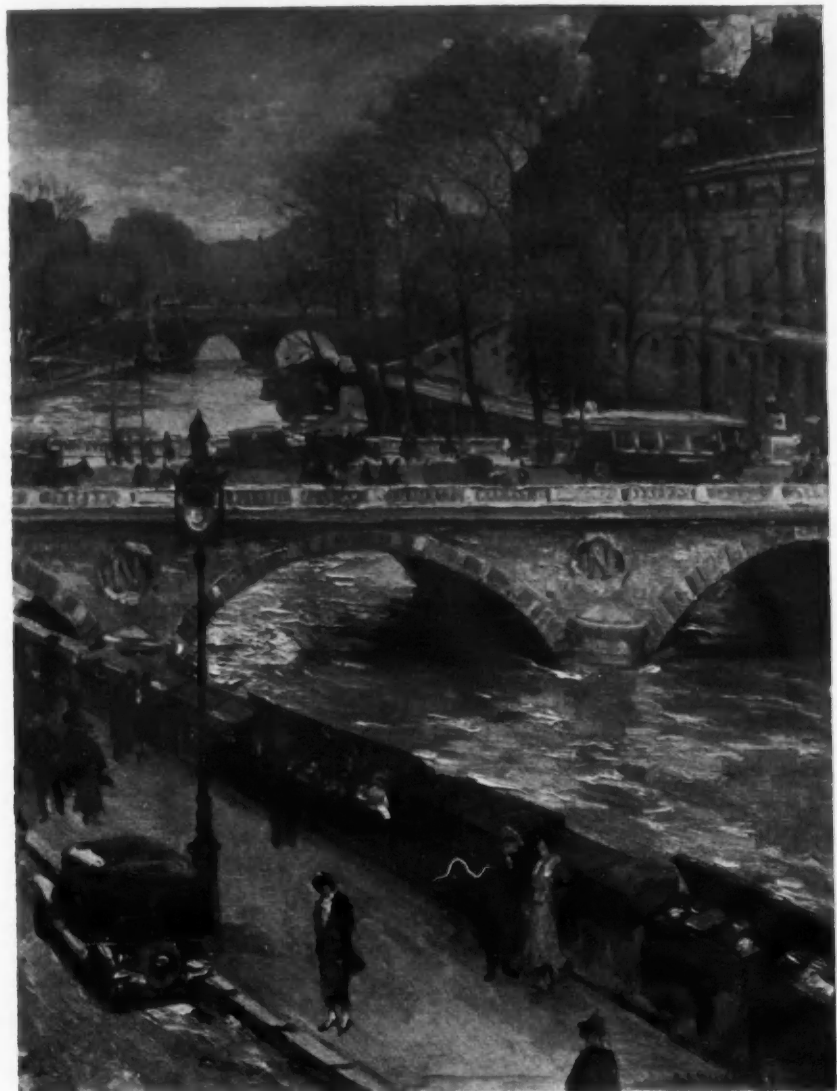
Zorach states things fully in many cases where he might be expected to stop with indications. He even becomes quite literal as in *Bay Point Dock, Maine Village* and *Old Riggs House, Robinhood*. Such examples are understandable to the most objective-minded visitor, yet they come near platitude.

For those who wish to see the world in terms of pure color he has *Cloudy Day, Popbam*; *Fort Popbam, Maine*; *Dawn*, and *Maine Landscape*. Some of these are more than pure color, and as a personal preference, *Fort Popbam, Maine*, is the high point in the show, with *Cloudy Day, Popbam*, a close second. The first of these two, with its naive composition, supplies as much and more than Zorach's detailed statements containing more pattern and accents.

It is an able hand indeed that can lay in the band of green in the distance of *Fort Popbam, Maine*. The picture is satisfying in proportion to an individual's desire for simplicity of statement. For one visitor at least this is of higher quality than those landscapes generously equipped with houses, trees, boats, bridges and fences. For sheer richness of palette and a balance of luxurious color with acuteness, *Dawn* should be mentioned. *Dune In Shadow* treats that difficult subject simply and largely.

### Pictures of France And Frenchmen

In the forty conservative canvases by Abel G. Warshawsky which are on display at galleries of Wildenstein & Company, Inc., an interest in portraiture combines with a consideration of landscape. This painter, who for twenty-five years has lived and worked in France, and whose canvases hang in several mu-



EXHIBITED AT WILDENSTEIN & CO., INC.

"PONT ST. MICHEL," A PAINTING OF PARIS BY WARSHAWSKY

seums of Europe, has given much attention to peasants and their varied costumes. His most vivid paintings are those containing their portraits with fully described surroundings and an evident attraction to still life.

*The Housewife* includes a painstaking study of vegetables in the foreground. *Woman of Finistere* shows a worn and earth-heavy peasant woman. *Our Daily Bread* is a study of two substantial types in picturesque costume. *Peasant of Locronon* depicts still another peasant variety. *Young Woman in Bigoudin Costume* is handicapped by the artificiality of the posed hands. *Minny in Eighteenth Century Costume of Quimper* illustrates a constantly repeated

failing of Warshawsky—that of painting the face to such a high point of colorful exactness that it obtrudes from the rest of the picture and throws out much of the background. In *Evening Soup*, however, he escapes this unfortunate effect and produces a unified canvas.

The landscapes supply glimpses of rural France and are content to act as a literal and romantic interpretation of countryside. *Sunday Afternoon in Locronon* and *The House of Clarisse* are conscientious performances. Several views of Paris are eloquent of the boulevards and contain a wealth of detail which revives memories of Warshawsky's favorite city.

### Some Penetrating Brush and Ink Studies

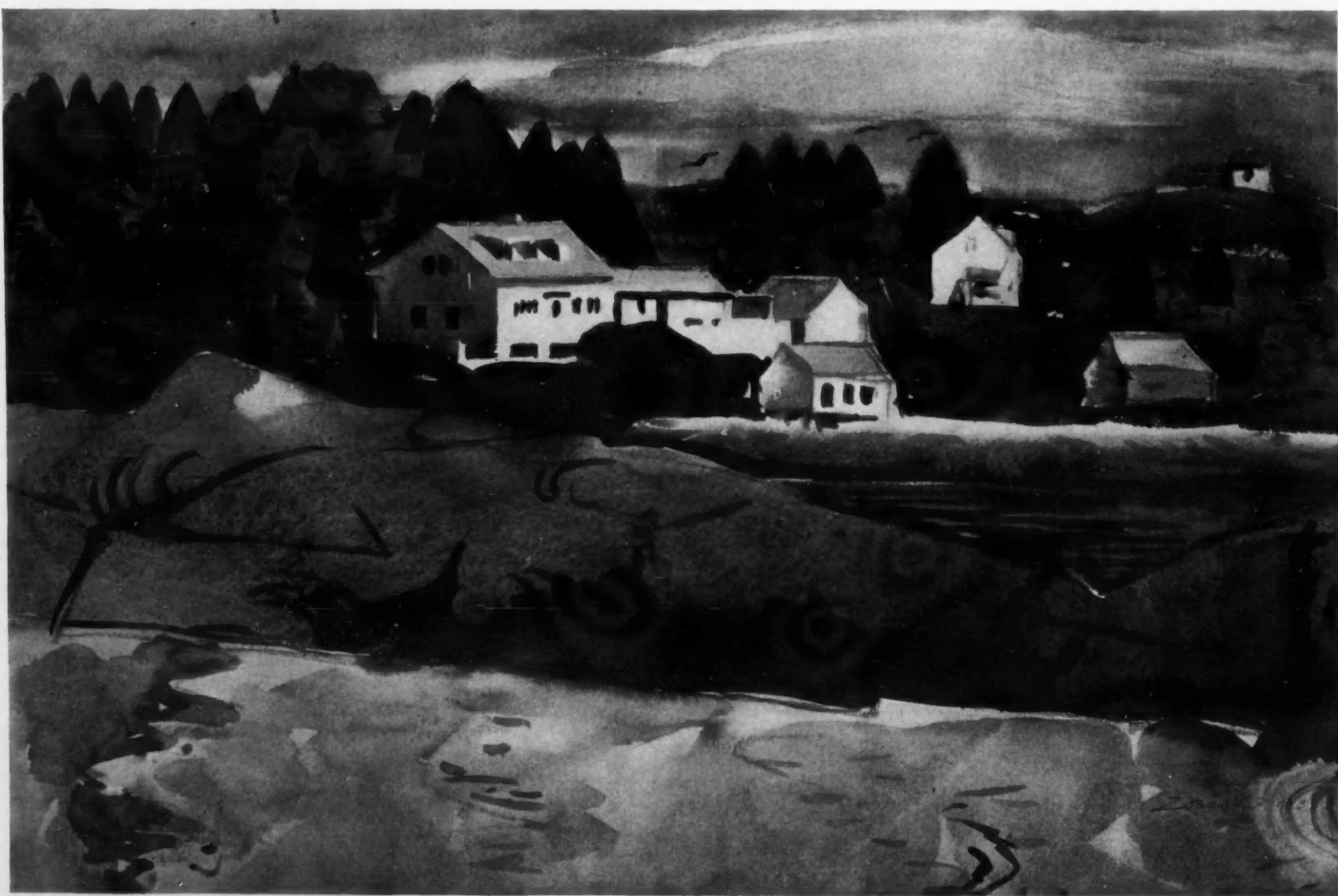
Rosella Hartman has several modes of expression, as her exhibition at the Rehn Galleries indicates, but the one with which she has the greatest success is brush and ink. Her black and white studies in this medium, especially the compositions involving animals, are vivid and finely wrought, as *Siesta*, and *Farens*. *Snow On Pine* is well designed and full of hearty contrasts. It is a pity that she loses individuality in the watercolors and colored crayon pieces. Her painstaking technique is present throughout the exhibition, and her use of crayon is unusual. One feels that her statement is not particularly personal in *Ferns* and *Gladioli*, both watercolors, and she is at her best in the personal vein.

Miss Hartman, who a few years ago was a Guggenheim prize-winner, is one of the artists who used to be seen at the Daniel Galleries.

### Propaganda by Young Mexican Delegates

A selected group of lithographs, woodcuts, gouaches, watercolors and drawings by the Mexican delegates to the American Artists' Congress is on view at the A.C.A. Gallery, together with pen and ink drawings of Puerto Rico by a young American, H. Bennett Buck. The catalogue carries a reprint of two papers read by Orozco and Siqueiros at the Congress.

The Mexican artists are Amero, Arenal, Berdecio, Juan Bracho, Gutierrez, Mendez, Jose Clemente Orozco, Ro-



EXHIBITED AT THE DOWNTOWN GALLERIES

ONE OF THE MOST CAPABLE WATERCOLORS TO BE SEEN IN WILLIAM ZORACH'S CURRENT SHOW, "BAY POINT, MAINE."



mero Orozco, Pujol, Siqueiros, Tamayo, Zalce and Pena. After Orozco and Siqueiros the most familiar name is probably that of Tamayo. All the work is of propagandist import. Orozco's four studies are varied in manner and include a satirical drawing entitled *Tourists*. Tamayo's four gouaches indicate a rich color sense, but as in the other men's work, the examples are small and it is impossible to judge these painters' ability when only one angle of their talents is represented.

Buck's Puerto Rican drawings are forcefully stated, some of them aesthetically satisfying as well as technically adequate. The well handled *Group Number 1* is a great deal more than propaganda. *Two Prostitutes* and *Two Sugar Cane Workers* are sharply seen. *High Pressure Salesman* is a successful design made from a familiar Puerto Rican type.

## A Federal Art Project Costume Exhibition

From many standpoints the American costumes of the eighteenth and nineteenth century which are being shown at R. H. Macy & Company are full of entertainment. The exhibition has been arranged by a Federal Art Project known as the Index of American Design, which is a unit of W. P. A. workers busy at the task of compiling a comprehensive source book of American design. This will take the form of portfolios illustrated with drawings and photographs giving a pictorial survey of our early architecture and decorative arts. Linked to the cultural development of the country is the matter of costume, admirably presented at the exhibition at Macy's. Coöperating with the Federal Art Project in the contribution of material examples are the Museum of the City of New York, the Metropolitan Museum, the Brooklyn Museum and Cooper Union, as well as numerous individuals.

Along with the resplendent dresses and men's costumes on view are accessories such as slippers, bonnets, gloves,



EXHIBITED AT THE WALKER GALLERIES

MOLLY LUCE'S DETAILED AMERICAN SCENE DONE IN OIL, ENTITLED "ROUTE U. S. 7."

parasols and fans, which illuminate the periods and revive social custom in a vivid way.

There are chaste gowns of muslin, dotted Swiss, mull, wool and cashmere of 1810 to 1820; heavily flowered brocades of 1850; an exquisite lavender taffeta of 1860, and a sophisticated black velvet dress in striking design of the same date. Incredibly dainty are the rosebud bonnets—demanding more of womankind than it should bear.

From the Museum of the City of New York is a gentleman's embroidered dressing gown. Such finery placed in the institution dedicated to "It's smart to be thrifty" brightens up the March at-

mosphere with a memory of those times when lavish use of rich materials and infinite pains at hand-work combined with religious dogmatism to produce a style which, in spite of stringent waists, managed to clothe our ancestors.

## Swiss Paintings and American Sculpture

Modern paintings and sculpture are mingled in an exhibition current at the Karl Freund Arts Gallery. The recent figures by Wheeler Williams are in his usual manner and will be received by

his group of admirers with customary enthusiasm. A small study entitled *Primavera* is a slight variation from his characteristic style. Other sculpture on view is by Jo Davidson, Malvina Hoffman, Paulanship, Eli Nadelman, Albert Stewart and Wening.

A group of canvases by Oscar Lüthy, a Swiss artist, reveals an odd blend of abstraction, imaginative color, and objective vision. In some of his abstract compositions Lüthy uses *collage* in combination with a personal palette and literal statement of still-life. In other words he is both abstract and concrete.

The paintings of Aimé Barraud are detailed and carefully executed. Other

exhibitors in this medium are Agnes Tait, A. Leon-Gard, Leon Gaspard and Mary Elizabeth Price.

Beldy, who in more exact terms is Mrs. Edward Maugham, the English sister-in-law of Somerset Maugham, has here a considerable number of her fabric pictures. She has carried this aesthetic use of materials to such a point that they have the look of paintings and occasionally achieve transparent subtlety. Although her cleverness is undoubted, the method allows little expansion beyond the bounds of skilled poster work.

## Two Young American Landscape Painters

The Walker Galleries continue to show American work by younger artists. The paintings of Vermont by Dudley Morris are the work of a young man who attempts to get plenty of variation into his color. He is interested in a fairly literal transcription of American landscape, and gives full attention to the matter of light playing upon form. *The Village*, a canvas recently shown in St. Louis, is bathed in silvery sunlight. *Old Water Tower* is a study of snow and clouded sky in grey tones. *Flood in Vermont* is a carefully organized composition and rich in contrasts. *St. Joseph's Orphanage* exudes parochial primness. *Fat Lands*, one of the canvases shown in St. Louis, is a capable landscape. *Sad Autumn* is packed full of mellow color. *River Mill* is done with Victorian exactitude.

It would seem that American life is a little more sweeping than Molly Luce's interpretation of it in her paintings current at these galleries. Here exactitude is carried so far that color loses in freshness. *Lobster Boats* is a good hearty theme, so are *Ploughing* and *Roadside Stand*, but a curious studio light dries their atmosphere, and as in the work of the so different Virginia Berresford, a woodenness sets in. This happens in spite of Molly Luce's animated figures

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and her painstaking line. A painter is a naive or else an informed technician, in the matter of building a painting; but to fall between the two styles is to make pictures which are elaborate and yet static, as for example, *Shipwreck*, in which the yellow flowers of the foreground are unconvincing. There is a certain femininity evident in Miss Luce's approach.

### A Nostalgic Painter With Potentialities

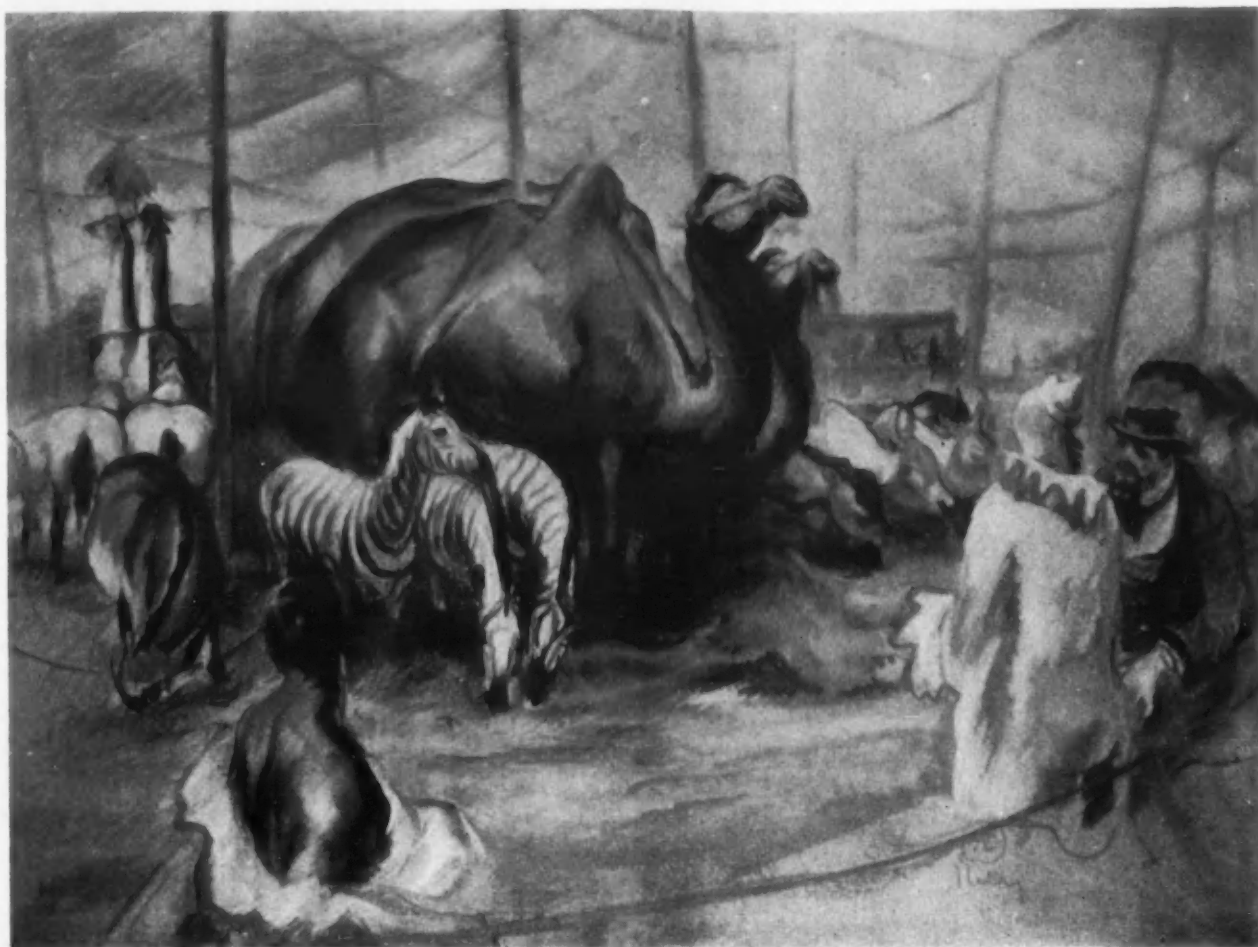
The work of Donald Forbes at the Guild Art Gallery brings up the question of whether an artist would have anything to say if he were deprived of unhappiness. Here is a young American painter, born in Nebraska, self-taught, having his first one-man show of oils done within the last five years, which period constitutes his entire painting career. It is nostalgic painting whose effectiveness derives from the color, which is individual, rich, dark and intense. The whole mass of work springs from a profound and unresolved personal maladjustment of such intensity that upon seeing the canvases Verlaine's words come to mind:

"Quelle est cette langueur?  
... C'est bien la pire peine  
De ne savoir...  
Sans amour et sans baine..."

An early piece is to all intents and purposes surrealist and has to do with anchors and anvils; an anchor is the prone figure of a woman. A late piece is still an anchor but has gained in richness of color. There are poetical landscapes; two small heads of the dancers, Doris Humphrey and José Limon; an abstractly composed and evocative canvas involving dusky roses and barred doors, entitled *Blocked Passage*; a composition of trees, a train, wheels and foliage, called *Forest Edge*.

### Winter Scenes by a Young Swedish Artist

In addition to a showing of work by members, the Fifteen Gallery offers "Snow Upstate", twenty watercolors by Lars Hoftrup. These are winter scenes recently done by the young Swedish artist



EXHIBITED AT THE KRAUSHAAR GALLERIES  
HENRY KELLER'S PASTEL, "FIRST SHOW AT TWO," AN AMBITIOUS STUDY OF CIRCUS ANIMALS

who is a teacher at Elmira College. It is logical that he should leave the white paper to speak for snow itself in many instances. A palette composed largely of blues and lavenders is part of his equipment for dealing with the theme. *Lowering Storm* stands out from its neighbors because of its simplicity. Hoftrup, like the other watercolorists exhibiting this week, is inclined to put too much into his pictures. Among the examples submitted by members, *Autumn Evening* by Hanns T. Scheidacker is conspicuous for its pleasing color.

### Animal Studies and Watercolor Landscapes

In the paintings, pastels and watercolors of Henry G. Keller at the Kraushaar Galleries the choice of subject is chiefly landscape, animals and birds. This artist, who never before had a one-man showing in New York, has evidently observed Winslow Homer's watercolor technique, and has come out of it with a number of reminiscences.

This is not to say that Keller is merely

imitative; he has a number of pictures here which are all his own statement. *Lake Louise*, *The Hills at Torey Pines*, *April Snow* are individual. In *Approaching Fog* and *Mission Beach* a large proportion of the surface is unpainted white paper which keeps the tonality cold and is effective. *Breezy Afternoon* contains fresh color.

Among the oils are *Storm Frightened Animals*, lent by the Cleveland Museum of Art; *Evening on the Granada Road*, and *Spring in Northern Mexico*. The one pastel is *First Show at Two*.

### Simplified Forms in Flannagan's Sculpture

The Weyhe Galleries are once more exhibiting the sculpture of John B. Flannagan, the young American artist whose work has for many seasons been identified with this place. He shows archaic influence, and a concern for the simplification of planes. The representational aspect is everywhere subordinated to abstract movement and the elimination of superfluities. Mr. Flannagan's absorption in the new-born infant form produces the bluestone *Infant* which is of special interest, also *Bundle*, although in the latter an effort toward design seems to go too far. *Mother and Child* and *Beginning* are further proof that this theme holds many possibilities for such a sculptor.

The animal figures in granite and fieldstone, *Tired Ass* and *Brown Horse*, are further indications of a striving for fundamental structure and plastic simplicity. *Dark Lady* is a blunt and primitive figure study, *Long Bird* and *Thin Pelican* in granite and fieldstone offer a note of variation. There are several mother and child compositions and large torsos which are handicapped by a too great subjection to the archaic.

The sculpture is accompanied by a group of line drawings in black crayon.

### The Early and Mature Work of Chaim Soutine

Following close upon the heels of the Valentine Gallery's recent exhibition by the same artist, the current show of paintings by Chaim Soutine holds forth at the gallery of Mrs. Cornelius Sullivan. It is uneven but illuminating. A still-life of 1920, *Nature Morte à la Fourchette*, is the earliest piece, tight and steady, characteristic only in its rich color. All the other canvases were painted between 1922 and 1925, including a group of Ceret landscapes. There is a beautiful still-life, *Nature Morte sur Table*, instructive alongside that of 1920, and a self-portrait conservatively done, innocent of his usual whirling distortions.

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## New Japanese Paintings at the Art Institute of Chicago

Fifty-nine Japanese paintings from the Nickerson Collection are being exhibited at present by the Art Institute of Chicago in an important show lasting until April 15.

The current popularity of Japanese prints has made the American art world conscious of their charm and value, but the equally important Japanese paintings are seldom seen and little understood. The same is true in a lesser degree of Chinese paintings. Now through the Nickerson fund, the Art Institute has purchased this collection of fifty-nine paintings which will do much to further the knowledge and appreciation of their beauty in this country. The exhibits, although not of the rarest type, are excellent examples, of fine quality. Charles Fabens Kelley, Assistant Director of the Art Institute, describes them as follows:

"Japan has its own individual conceptions of art, deeply influenced, it is true, by the art of neighboring China, which was as assiduously studied by Japanese painters as has been the art of Paris by our own artists. Sometimes it is easy to confuse a Chinese with a Japanese painting, and *vice versa*, but there are types of painting which are distinctly away from Chinese influence, and Japanese painting as a whole is poetic in conception, resourceful in composition, decorative in general aspect and technically superb."

"Space has always had a great appeal to the artist of the Far East, and a considerable portion of most pictures remained untouched by color or tone. Gradually the unpainted portions darkened, the silk much faster than the paper, so at an age of four hundred years the silk had generally become a rather dark tea color. In such cases the picture which we admire is not at all similar to that on which the artist gazed, as regards tonal relations at least, and unscrupulous dealers have not hesitated to dye contemporary paintings brown in order to give a false appearance of age."

"Paintings are mounted in various ways. The scroll painting (*makimono*) has no parallel in western art. It is a continuous composition, sometimes as long as eighty feet or more, and so beautifully organized that any short section appears as a fine composition. It is viewed from right to left, and the person looking at it rolls up the portion already seen with his right hand as he unrolls the scroll with his left. Thus the portion viewed is never longer than that spread comfortably between the hands. In a sense it is a panorama, but it is never intended to be seen as a whole. This form of painting was often used for historical narrations where chronological sequence was important. The events of a journey were often thus depicted."

"The most common form of mounting was the hanging scroll or *kakemono*,



EXHIBITED AT THE ART INSTITUTE OF CHICAGO  
A SECTION OF A SCREEN ATTRIBUTED TO TANNYU, 1602-1674

and the majority of our paintings are thus mounted. It must be remembered that Japanese and Chinese paintings were not commonly exposed to view. Most of the time they were rolled up and carefully protected, to be taken out occasionally and hung for a few days or weeks as befitted the occasion. In that way the pictures were a source of lively satisfaction whenever they were on view, and did not hang unnoticed for years, as many of ours are permitted to do."

"Paintings were also mounted as screens, and two six fold screens in black and white with slight touches of color, attributed to Tannyu (1602-1674), are among our most interesting acquisitions. For some months they have been on view on the dais in the Japanese gallery, H 4. The six fold screens were generally covered with continuous compositions, and each screen complemented the other, although it was a good composition in itself. Smaller screens of fewer folds were also popular."

"Japanese painters of note attracted many students, and these often lived in their houses as a sort of larger family. Indeed those who seemed best to understand and interpret the peculiar characteristics of the painter's style were often legally adopted as sons and given the family name. The Kano school, for example, was founded by Kano Masanobu, who died in 1490, but his son Kano Motonobu (1476-1559) was the more famous artist and his artistic descendants by blood or adoption continued

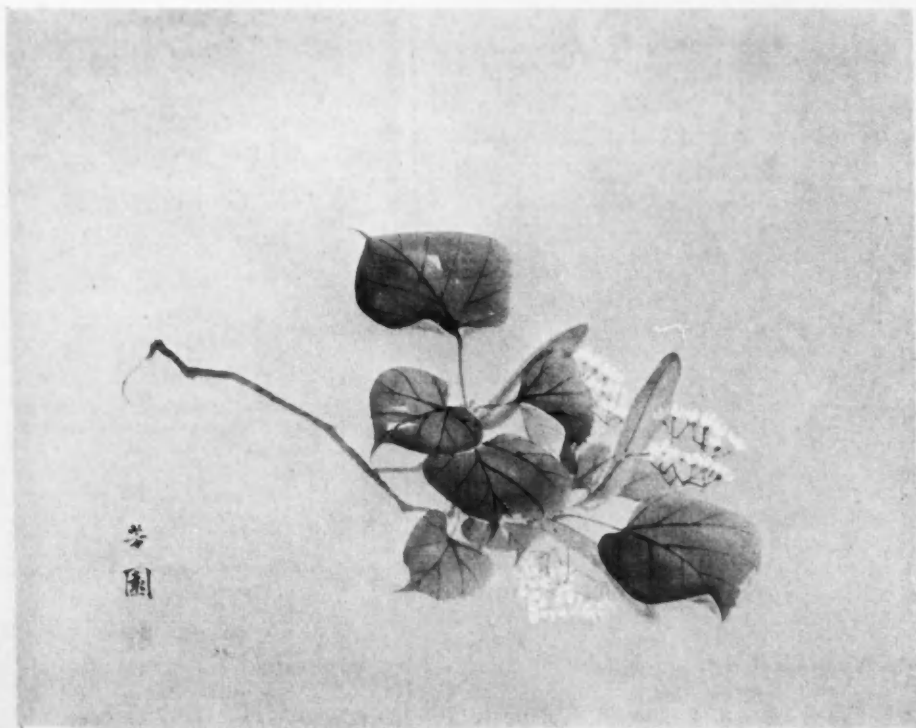
down through the nineteenth century. This reverence for tradition and lack of desire for constant change produced a condition among the painters of the Orient quite dissimilar to our own, and encouraged what often became dull or servile copying of the works of the greater masters."

"The range of subject matter in Japanese painting is not so great as with us, perhaps. They are particularly interested in 'bird and flower' pictures (*Kwa-cho*, literally flower-bird), and many of these paintings fall in that category. There are many favorite combinations of birds and plants, such as the sparrow and the bamboo, the hawk and the pine, or geese and wild rice, and bitterns standing on stone in solitary state. Then there were religious subjects, reverently treated in a style not unlike early Siense painting, and there was landscape, generally based on Chinese tradition. Then in the late seventeenth century came the Ukiyo-e school which flowered in the Japanese prints, a joyous art for the common people, concerned entirely with their life, pleasures and amusements. One or two of our paintings were made by these print designers, a few are of the Kano school, but the majority are of the Kyoto school, of the late eighteenth and early nineteenth centuries, painted for people of ordinary means, but who were interested in beautiful things."

"Several paintings of the seventeenth and eighteenth centuries are of the post-Ashikaga Idealistic type, poetic echoes of the Ashikaga painters who in earlier times (Ashikaga period, 1393-1573) had tried to work in the spirit of the great Chinese painters of the Sung dynasty (960-1279 A.D.). Several paintings are by Kano Tsunenobu (1636-1713). Two of the outstanding Kyoto painters, Nishiyama Hoen (1804-1867) and Mori Ippo (1798-1871) are well represented. One of the finest of the Kyoto paintings is by Matsumura Keibun (1780-1844). It is a monochrome of an eagle on a tree."

"It should be remembered, in looking at these paintings, that the technique was such that a false stroke could not be erased or altered. The execution must be direct and flawless. Repeated viewing of the pictures is by far the best way of studying them."

Since, with the notable exception of the Boston Museum of Fine Arts, few museums in America include these Japanese paintings in their collections, this is a rare opportunity for viewing a large group.



EXHIBITED AT THE ART INSTITUTE OF CHICAGO  
FLOWER SPRAY DELICATELY PAINTED BY NISHIYAMA HOEN, 1804-1867

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## PARIS NOTES

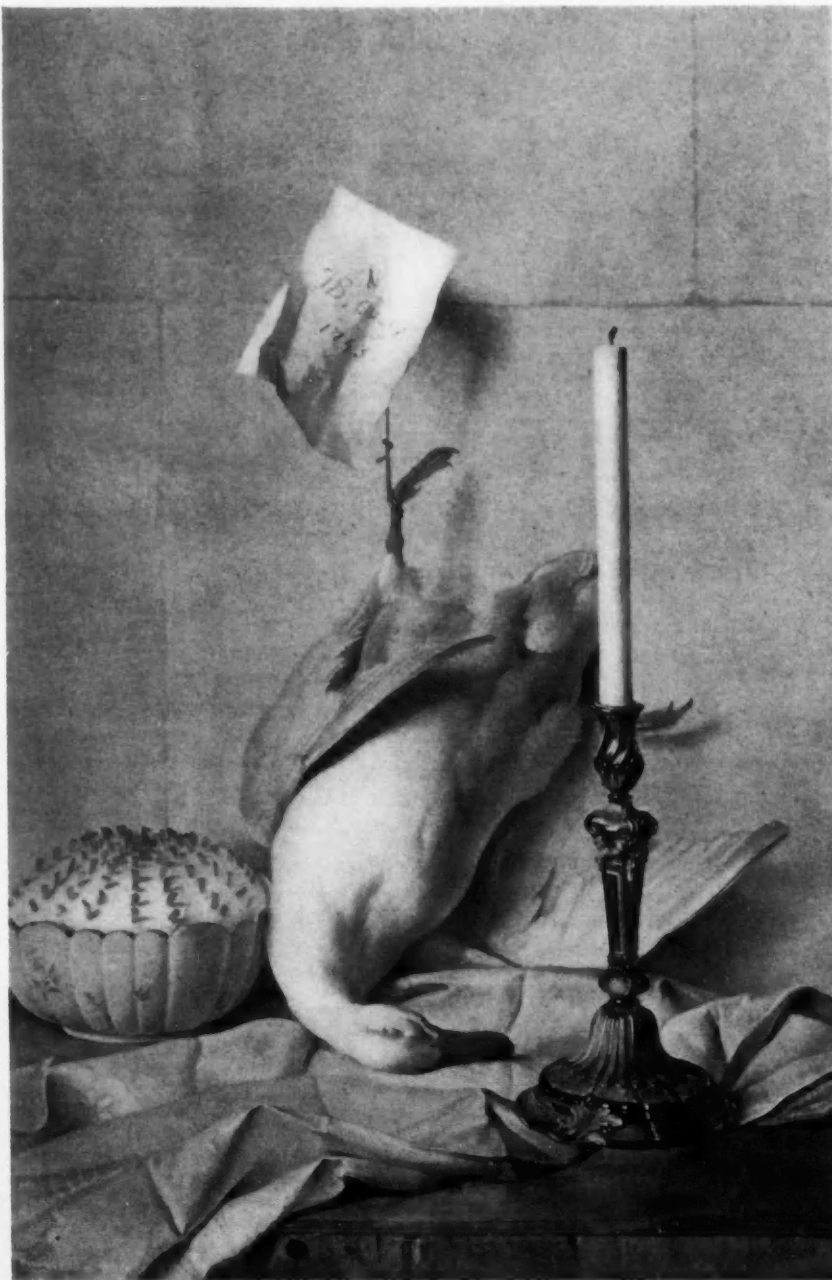
One of the infrequent exhibitions of works by Georges Rouault is now showing at the gallery of Max Kaganovitch. A large group of early paintings along with the later ones makes an interesting picture of the evolution of the style and color of Rouault's work. The troubling figures, rich in dark reds and blues, give the impression of stained glass suddenly come to life. Rouault is not the type of painter who can be judged with cold criticism. The critics are always violent about his exhibitions, that is, violently praising his strong emotional appeal and dark palette, or storming against the ugly, constantly moving world he portrays. The exhibition will continue through the middle of March.

The works of Corot are shown to fine advantage in the justly popular galleries of the Orangerie. Selected pictures, for the most part his best canvases, have been gathered from collections and museums all over the world for the exhibition. One's childhood memories of the

brown and cream reproductions of classical landscapes, peopled with vague dancing gods and goddesses, must vanish in view of these exquisite Corots from every period of his work. One critic compares their beautiful simplicity to the fables of La Fontaine, saying that the scoffers who say anyone could do that sort of thing should try doing it some time. Such an extraordinarily fine collection is attracting a large Parisian public that has long bewailed the inadequate representation of Corot's better works in the Louvre.

A sale of greatest importance is that of the old and modern paintings, engravings, drawings, watercolors and gouaches, old tapestries and furnishings and objets d'art from the collection of Charles D'Heucqueville which takes place at the Galerie Jean Charpentier, March 24 and 25.

Included in the fine group of old engravings are: *Jeune Femme Lisant* and *Tête de Jeune Femme*, engraved by Demarteau L'ainé after Boucher; *Nina ou Folle par L'Amour*, engraved by F. Janinet after Hoin; *La Douce Résistance* engraved by S. Tresca after Boilly, and many other excellent works.



D'HEUCQUEVILLE SALE: GALERIE CHARPENTIER

AN EXQUISITE STILL-LIFE IN WHITES BY OUDRY, DATED 1753

## Twenty-five Years Ago in The Art News

It was officially announced that the American Academy in Rome and the American School of Classical Studies had been united in Rome under the name of the first school. The site for the Academy, the Villa Aurelia, was bequeathed to the school by Mrs. Clara J. Heyland. Messrs. J. Pierpont Morgan, W. K. Vanderbilt, James Stillman, Henry C. Frick and Henry Walters, as well as Harvard University, each subscribed \$100,000 to the fund for carrying out the plans for the Academy. An additional \$100,000 was raised as a memorial tribute to the late Charles McKim.

The Reinhardt Galleries sold the entire collection of works by George In-

ness which it had just purchased two weeks before from Mr. Emerson McMillin. The new purchaser was Mr. Edward B. Butler of Chicago.

Mr. Butler was quoted as saying, "George Inness was not only the greatest painter that America has produced, but more and more is believed to have been the greatest landscape painter who ever lived." The collection was presented by Mr. Butler to the Chicago Art Institute.

Twenty watercolors by Cézanne were exhibited at the Photo-Secession Gallery. It was stated that this was the first opportunity Americans had had to see and study the works from the brush of a man who had influenced the French art of the times enormously. He was described without enthusiasm by the critics who said perhaps some art lovers might find the watercolors more than vague suggestions of form and color. It was hoped that an opportunity for an exhibition of more substantial examples of his work might be afforded soon.

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LENT BY PHILIP HOER TO THE LYMAN ALLYN MUSEUM

A CHALK DRAWING BY ALBRECHT DÜRER: "HEAD OF A WOMAN"

# New London Anniversary Exhibition of Drawings

(Continued from page 7)

(No. 167), and the Nast (No. 183). So do the Jörg Breu (No. 43), which is presumably a design for glass, the Meissonnier (No. 94), and the Boffrand (No. 90).

Landscapes are not necessarily a separate type of drawing, for they are very often studies for paintings, but one thinks of them as being set a little apart by their own special charm. Even they have enormous variety; compare the Bruegel (No. 46) with the Claudes (Nos. 55-57), or the Furnerius (No. 84) with the Guercino (No. 62), or the Giovanni

Battista Tiepolo (No. 107) with the Corot (No. 141).

The few twentieth century drawings in the exhibition are, I confess, chosen entirely by caprice. This set out to be a show of two hundred drawings that would be of the highest quality; with two unhappy exceptions, it has turned out to be a fairly full sampling of the last five centuries. If there are some surprises in it, that is because I would always rather see a first-class work of a "minor" artist than a secondary one by a great man.

# LONDON NOTES

André Masson's exhibition at the Wildenstein Galleries draws the fashionable art public. The canvases covered with skeletons dancing, working, and playing are executed in brilliant colors with a great deal of life, but have not appealed to English critics in general. This protégé of Gertrude Stein will have to offer something with more body and less bones to become a success hither Channel.

A complete survey of the works of Gainsborough, organized by Sir Philip Sassoon for exhibition at his London House, is the first show devoted exclusively to this artist's works. The one hundred and eight paintings and drawings have been lent by various public and private collectors for the benefit of the Royal Northern Hospital. Sir Philip's other shows have enjoyed tremendous popularity with the London public and this one promises even to outdistance the others.

Included in the exhibition are such famous examples as *Squire Hallett and His Wife*, sometimes called *The Morning Walk*, lent by the Hon. Mr. Victor Rothschild; *The Misses Crowther of Heaton Norris*, lent by Sir H. Hughes Stanton; *The Earl of Romney and His Sisters*, lent by the Hon. Mr. Victor Rothschild; *The Harvest Wagon*, lent by Lord Swaythling; *The Duchess of Hamilton*, lent by Lord Templemore; *The Linley Children*, lent by Mr. J. P. Morgan; *The Woodcutter's Return*, lent by the Duke of Rutland, and *A Woodland Stream*, lent by the Ipswich Corporation. The large portrait of David Garrick has been lent by Stratford-on-Avon.

As the exhibition takes in numerous examples of his four periods: the Suf-

folk period, 1759 and before; the early Bath period, 1759-1768; the later Bath and early London period, 1768-1780, and the final London period, 1780-1788, it is of inestimable value to students of art history and admirers of Gainsborough's works. The show will continue until the end of March.

Early etchings by Augustus John, R.A., have been on exhibition at the Adams Gallery. All proofs shown were done from plates of 1902-1910. A portrait head of Yeats and one of the artist's wife have been described as masterful and inspired. Ever a great favorite in England as a painter, John does not seem to have lost anything by this exhibition of etchings.

Dame Laura Knight was made the first female member of the Royal Academy in one hundred and sixty-seven years. Her only two predecessors were Angelica Kaufmann and Mary Moser who were foundation members. Dame Laura, an associate member since 1927, has won such success with her paintings of the theatre, ballet, circuses and backstage that her election to the Academy brought forth delighted articles in the press. Receiving less space, although elected at the same time, are Arthur George Walker, known for his statue of Florence Nightingale in Waterloo Place, and Henry Rushbury, whose watercolors and architectural etchings already hang in the Tate Gallery.

The day following her election, Dame Laura went to Birmingham and formally opened the exhibition of Contemporary British Art in the City Art Gallery. The exhibition was formed with the idea of gathering together all the schools of contemporary art. Impressionists, abstractionists, realists and transitional painters were all well represented in the successful show. Five hundred paintings were selected from three thousand entries.

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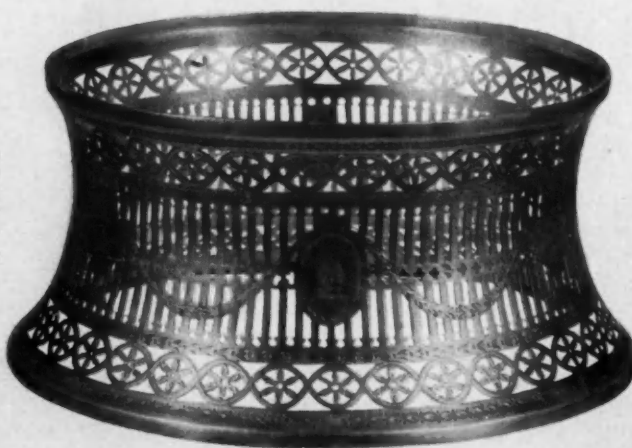
A silver dish ring from the middle period (circa 1760). It is distinguishable from the earlier ones by its slightly deeper sides and narrower bands at base and rim. The Irish love for story-telling is displayed even in their silverware, where the Chinese pastoral tales are depicted with birds, flowers and charming figures. The Chinese motif is typical of that found in furniture decoration of the period. From John Wanamaker.



An Irish silver dish ring, sometimes confusingly called a potato ring. These pieces of silver came into use in England and Ireland about 1750, when potatoes were still a luxury for the few. They were served in large bowls made of bog oak which were rested upon the rim of the silver ring. This ring with its swirling flower and leaf design and coat of arms is a fine example of the period (circa 1760). From John Wanamaker.



From the collection of James Robinson comes this particularly handsome silver dish ring. It was made in Dublin in 1750, the approximate date of the initial appearances of these rings in English and Irish homes. The sides are covered with a large bird and flower pattern of the type much in vogue in contemporary decoration. It was made by the Irish silversmith, Samuel Walker.



The collection of Howard and Company includes this fine silver dish ring in the more formal style of the later period. Its Neo Classic lines and stylized decorative forms reflect the influence of the English Adam style of the latter part of the eighteenth century. Although it is the work of an Irish silversmith, it is decidedly English in its presentation. Made in Dublin, circa 1780.



An example from England of the dish ring which is popularly considered an article peculiar to Ireland. It is made of fine Sheffield plate and dates from around 1790. The curving sides are pierced with three bands of medallions, identical save for one which is engraved with a crest representing a bird. The piece is now part of the collection of Arthur S. Vernay Inc.

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One of a pair of stately Chippendale chairs in the taste of Louis XV. They are covered in petit point of the eighteenth century, worked in graceful floral sprays in tones of blue, cream, rose, red and gold on a background of soft yellow. They are illustrated in Chippendale's The Gentleman and Cabinet Maker's Director. Edward Farmer, Inc. now has them as part of their collection. Circa 1750.



This fine example of a Chippendale armchair is one of a pair from the collection of Frank Partridge, Inc. The shaped back, seat and arms are covered in contemporary yellow silk damask which is a perfect complement to the rich mahogany of the arms and legs. The knees of the light and graceful cabriole legs are carved with foliated ornaments terminating in scroll toes. Circa 1760.



Equally lovely as the fine lines of this splendidly proportioned chair is the covering of old gros point and petit point which is used for the high shaped back, the serpentine seat and arm rests. The arm supports are molded, terminating in scrolls. The Chinoiserie design of the tapestry contains animals, flowers, birds and people done with a gaiety typical of its age (Circa 1750). One of a pair in the collection of Frank Partridge, Inc.



Douglas Curry is showing this unusual Chippendale mahogany side chair. The intricately carved legs terminate in claw and ball feet. As a contrast to the natural darkness of the frame, the seat is upholstered in a pleasing shade of light cool green, woven in a minute pattern of nosegays. Its dignified lines and beautiful carving make the chair a piece of great distinction.



This Chippendale arm chair is one of a pair belonging to Arthur Ackermann & Son, Inc. The large pattern of the upholstery, with its frond-like leaves, breaks the almost severely formal carvings of the graceful arm supports and legs. The stretchers are pierced in a pleasing design, adding greatly to the appeal of the chair. The pair is a handsome one, sure to bring charm to the room of taste.



Rich red damask covers this Chippendale chair, which is one of a pair now in the collection of the Daniel Farr Company. The molded arm supports, terminating in scrolls, are done with a flawless grace of line, demonstrating the high point of the cabinet-makers art at this period. The front legs are carved in a formal pattern in contrast to the unadorned simplicity of the back legs.

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Staffordshire and lustre ware, paintings, silver, ivories, bronzes and other art objects, antique Oriental rugs and a group of furniture, the property of the estate of the late George D. Cochran, will be dispersed at public sale at the American Art Association-Anderson Galleries by order of the executors, the afternoons of March 12, 13 and 14, following exhibition from March 7.

Staffordshire ware offered throughout the first session of the sale includes a number of figure pieces and a large assortment of early blue china decorated with views of New York City and State, the Erie Canal, Boston and Massachusetts, Philadelphia, Washington and Mount Vernon, the arms of various states, incidents in the life of Lafayette, illustrations of Don Quixote and Dr. Syntax and miscellaneous subjects, some English or Continental, together with a few pieces in pink, mulberry, sepia and black.

Forty-two American and European paintings and watercolors offered include *A Summer's Day* by Irving R. Wiles, *An Aviary* by Milne Ramsey, *The Harem* by Frederick A. Bridgman, *Cows in Pasture* by A. Emile Prinz, all

canvases, and *Reconnaissance Cavalerie Vendéenne* by J. David de Sauzea and *Moorish Interior with Figures* by Rudolph Ernst, both panels. With one exception, *Portrait of a Man with a Beard*, by Hans Asper, sixteenth century Swiss artist, all are of the nineteenth century.

Among the silver are two early New York porringers, one by Richard van Dyck, dating from about 1750, and another by Hays & Myers of about 1765.

The sale also includes fine examples of early Bristol, Sunderland and Leeds pink, copper and silver lustre china; Bennington and Lowestoft ware and Anglo-American Liverpool pitchers; American, European and Persian miniatures; European, Japanese, Siamese and Indian ivory carvings; and fans, porcelains, cloisonné enamels and other decorative objects.

### Kelmscott Chaucer in Perry Library Sale

The library of the late Marsden J. Perry of Providence, R. I., will be dispersed at public sale by order of the executors, Marion Lincoln Perry, Marsden J. Perry, Jr., and Luke Vincent Lockwood, at the American Art Association-Anderson Galleries the evening

of March 11 and the afternoon and evening of March 12, following exhibition from March 6. The sale, embracing one of the most remarkable assemblages of important first editions, autograph letters and manuscripts, sets of standard authors and original drawings offered this season, will also include the properties of various other owners.

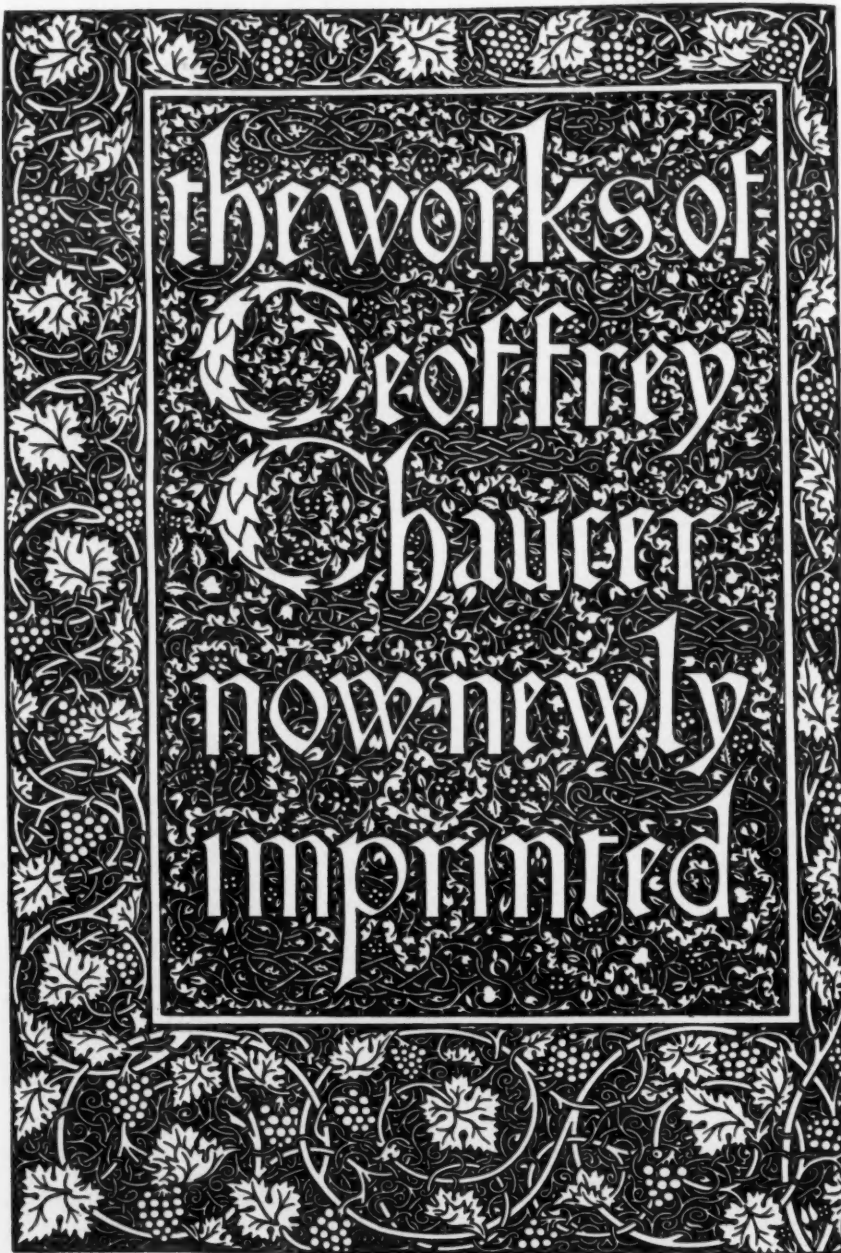
The Perry library is famous for its collection of books printed at the Kelmscott Press, a collection which features a complete series of all the books printed on vellum, nearly all with the bookplate and an inserted autograph signature of William Morris, founder and owner of this renowned press which operated at Hammersmith from 1891 to 1908, including a copy on vellum of the latter's magnum opus, its celebrated edition of Chaucer's works, this being one of thirteen such copies printed, of which this is one of only two bound in pigskin by the Doves Bindery. Also offered is the set of eighty-six working designs by Sir Edward Burne-Jones, from which were made the woodcut illustrations appearing in this edition of Chaucer, and which consist of photographs of the artist's original pencil sketches completely retouched in ink by his assistants and himself.

Another outstanding item in the Perry library is a copy of *The Book of Thel*, dated 1789, a work written, illustrated and printed by William Blake, this being an apparently unrecorded copy with the illustrations magnificently tinted in transparent watercolors by the artist. An original watercolor drawing by Blake, *A Break in a City—the Morning after Battle*, is also included in the sale.

Another notable item offered is the excessively rare first issue of the first and only edition of *Orme's Collection of British Field Sports*, published in London by Edward Orme in 1807-8, in the original binding, believed to be the finest and largest copy in existence of this famous work illustrated with colored aquatint plates. Also prominent is the original autograph manuscript of Joseph Conrad's novel, *Under Western Eyes*, and one of the seven copies of this author's *The Nigger of the Narcissus* that were printed at London in 1897 in order to secure copyright prior to serial publication. A presentation copy of the first edition of Conrad's first book, *Almayer's Folly*, printed at London in 1895, and the manuscript of his *One Day More* are likewise offered.

Important American historical and literary autographs in the sale include a letter signed by six Signers of the Declaration of Independence—John Hancock, Robert Morris, Richard Henry Lee, William Whipple, William Ellery and Oliver Wolcott, and by Nathan Brownson and Thomas Burke, members of the Continental Congress—dated at Philadelphia, April 23, 1777, being the cruising orders of the Marine Committee of the Continental Congress to Capt. John P. Rathburne, commander of the sloop "Providence." Comparably valuable are a signed autograph manuscript of Longfellow's famous ballad, *The Wreck of the Schooner Hesperus*, to which is subscribed an autograph letter by the author to Epes Sargent dated at Cambridge, January 2, 1840; and a magnificent letter by Edgar Allan Poe dated at New York, June 26, 1840, to an unnamed recipient, dealing with the author's *Eureka* and other publications and with interesting literary matters. Another fine letter by Poe is also included.

Star items among the first editions are a copy of William Cullen Bryant's rare *Poems*, printed at Cambridge in 1821, a copy in the original boards, with uncut leaves, one of the finest in existence; the first issue of Henry Alken's *The National Sports of Great Britain*, London,



PERRY SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES  
TITLE PAGE OF THE KELMSCOTT CHAUCER ON VELLUM

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PERRY SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

A WATERCOLOR DRAWING BY BLAKE: "A BREACH IN A CITY—THE MORNING AFTER A BATTLE"

1821, with the colored frontispiece dated 1820; Edward Fitzgerald's translation of *The Rubáiyát* of Omar Khayyám, London, 1859, preserved with the original wrappers in a magnificent morocco binding with Persian designs by Miss S. T. Prideaux, this volume forming part of the extensive Perry collection of editions of this work, among which are three subsequent editions in similar bindings by the same craftsman. The first issue of the first edition of *Two Years before the Mast* by Richard Henry Dana, Jr., New York, 1840, and the excessively rare trial issue of *The Hanging Judge* by Robert Louis Stevenson and Fanny Van de Grift, privately printed at Edinburgh in 1887, are other noteworthy items.

Another feature of the Perry library is the most extensive collection of bindings designed by T. J. Cobden-Sanderson and executed by the Doves Press ever offered at public sale, comprising one hundred volumes of first and other editions of works by John Ruskin.

A thirteenth century manuscript of the Bible in a calf binding dated 1568 made for a Carthusian monastery at Speyer is the earliest of five medieval scripts which also number four fifteenth century illuminated manuscripts of liturgical texts on vellum and a medieval manuscript written at Leith, Scotland, in 1487.

Other noteworthy autographs are seen in two manuscript note books by Sir Joshua Reynolds, being drafts of some 15,000 words of part of his posthumous publication, *A Journey to Flanders and Holland in the Year 1781*, and in a magnificent collection of letters and documents by the Emperors of Germany from the late fifteenth century Frederick III to William II, and by some of their consorts.

Of special interest is an extremely unusual collection of documents relating to the World War, including items collected by Major Roland E. Clark, and a set of proof sheets of the first printing of the Covenant of the League of Nations from the files of Capt. C. N. Peacock, together with a presentation

copy of the *Report of the Commission of the League of Nations*, signed by Woodrow Wilson, and other material.

### Paintings, Silver and Furniture to Be Sold

English and French furniture, silver, bric-a-brac, china, glass and Oriental rugs will be dispersed at public sale at the Rains Galleries on March 12 and 13, following exhibition from March 7.

The English furniture includes Sheraton, Heppelwhite, Chippendale and Queen Anne pieces as well as fine reproductions.

Paintings attributed to Velasquez, Diaz, Millet, Gilbert Stuart, Rousseau, Dupre and Mauve will be sold along with some small contemporary canvases. There is also a variety of mezzotints, drawings and prints.

In the silver collection are several flatware sets, Augsburg pieces, Austrian cups and saucers, bowls, teapots, coffee spoons, fruit knives and inkwells.

Some Dresden porcelain, cut crystal, ivory pieces, sculptured bronzes and dinner services complete the listing of objects in the sale.

### Phillips Library Sale Including Many Sets

The library of Mrs. Gregor A. Phillips of Lowville, New York, together with other properties will be dispersed at public sale at the Rains Galleries on March 13, following exhibition from March 7.

Included in the sale are books of general literature, English and American first editions and travel books. An exceptionally good copy of the famous picture book of the fifteenth century containing over two thousand woodcuts, *The Nuremberg Chronicle*, published by Anton Koberger in Nuremberg in 1493, is one of the items for sale. The plate containing the portrait of the

Pope Joan is in unusually good condition. Also in the collection is a set of the splendid "Abbotsford" edition of the *Waverley Novels* by Scott. Another fine set is the "Staunton" Shakespeare in fifteen volumes. A handsome set printed for subscribers from the original plates of a sporting novel by Surtees will interest many collectors. In the group of first editions of the works of Mark Twain is the first issue of *The Adventures of Huckleberry Finn* with all the "points." A fifteenth century *Horae* written on fifty-five leaves of vellum with ornamented and illuminated initials is bound in a fine old monastic binding.

Other items of interest are: a first edition of *A Journey to the Western Islands of Scotland* by Johnson, a first edition of Kipling's *In Sight of Mt. Manadnock* and George III's copy of the *Order of the Garter* with his own bookplate.

### Old Paintings and American Furniture

A collection of early American furniture and decorations from the stock of B. Flayderman and a collection of paintings from the estate of William G. Gottshall will be dispersed at public sale at the Plaza Art Galleries, Inc., on March 12, 13 and 14.

The collection of furniture includes: Colonial mahogany, pearwood, pine, maple and rosewood pieces made by cabinetmakers of Philadelphia, Baltimore and New England. There is also an assortment of desks, occasional chairs, dining chairs, tables, chests on chests, lowboys, highboys, tilt-top tables, sideboards, and other pieces.

Hooked rugs, Oriental rugs, American glassware, china, lamps and silverware are also in the sale.

In the collection of paintings are works by: Canaletto, Constant, Artz, Daubigny, Constable, Rousseau, Vacik, Becker, Henner, Jan Both, Blackman, Van Boskerck, Jacques, Gordon Coutts, Constant Mayer, Oliva and others.

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## CALENDAR OF NEW YORK EXHIBITIONS

### MUSEUMS AND PUBLIC GALLERIES

American Academy of Arts and Letters, Broadway at 155th St. *Paintings by Cecilia Beaux*, to May 3.  
Brooklyn Museum, Eastern Parkway. *Dance in Art*, to March 14.  
Metropolitan Museum of Art. *The Work of Francisco Goya*, to March 9. *Egyptian Acquisitions, 1934-1935 Winslow Homer and Arthur Boyd Houghton Centenary Exhibition*, from March 7.  
Municipal Art Galleries, 62 West 53rd St. *Paintings by New York Artists*, to March 15.  
Museum of Modern Art, *Cubism and Abstract Art*, to April 12.  
Museum of the City of New York, Fifth Ave. at 104th St. *A History of Communication in New York; A History of Retail Trade in New York*, from March 4. *Sketches of Old New York by Eliza Greator*, to April 18.  
New School for Social Research, 66 W. 12th St. *Paintings by Edward Glannon*, to March 21.  
New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to April 16.  
Whitney Museum, 10 W. 8th St. *Part II of the Second Biennial Exhibition of Sculpture, Drawings and Prints*, to March 18.

### SPECIAL EXHIBITIONS

A. C. A. Gallery, 52 W. 8th St. *Paintings by Ishigaki*, March 9-21.  
Arthur Ackermann & Son, Inc. *Eighteenth Century English Furniture*, to March 31.  
An American Place, 509 Madison Ave. *Paintings and Prints by Robert C. Walker*, to March 20.  
Another Place, 43 W. 8th St. *Paintings by Bertram Hartman*, to March 28.  
Argent Galleries, 42 W. 57th St.; National Association of Women Painters and Sculptors, 42 W. 57th St. *Watercolors by Joseph Guerin; Drawings by Sally Lustig; Sculpture by Jessie A. Stagg*, to March 14.  
Babcock Gallery, 38 E. 57th St. *Paintings by American Artists*, to March 31.  
Contemporary Arts, 41 W. 54th St. *Mid-Season Retrospection*, to March 21.  
Decorators' Club, Inc., 745 Fifth Ave. *Group Show of Portraits*, to March 10.  
Downtown Galleries, 113 W. 13th St. *Watercolors by William Zorach*, to March 14.  
Dudensing Gallery, 697 Fifth Ave. *Drawings of a Mediaeval Village by Ivar Elis Evers*, from March 7.  
Durand-Ruel Galleries, 12 East 57th St. *Paintings by Camille Pissarro*, to March 28.  
Ehrich-Newhouse Galleries, 578 Madison Ave. *Drawings by Angna Enters*, to March 12.  
Federal Art Project Gallery, 7 East 38th St. *Children's Work*, to March 15.  
Ferargil Galleries, 63 E. 57th St. *Landscapes by Russel Cheney; Watercolors by Clarence Carter*, to March 15.  
Fifteen Gallery, 37 W. 57th St. *Paintings and Watercolors by Lars Hoftrup*, to March 14.  
Carl Fischer Gallery, 61 E. 57th St. *Exhibition of Ten Pacific Coast Painters*, March 10-28.  
Karl Freund Arts Gallery, 50 E. 57th St. *Paintings by Oscar Luthy; Sculpture of Mahatma Ghandi by Jo Davidson*, to April 15.  
Grand Central Art Galleries, 15 Vanderbilt Ave. *Gems in Black and White by Childe Hassam and Thomas Nason*, to March 31.  
Grand Central Art Galleries, Fifth Avenue Branch, 1 East 51st St. *Group Showing of Flower Paintings by American Contemporaries*, March 9-21; *Portrait Statuettes by Max Kalish, A. N. A.*, March 10-21.  
Guild Art Gallery, 37 W. 57th St. *Paintings by Don Forbes*, to March 14.  
Marie Harriman Gallery, 61 E. 57th St. *French Paintings*, to March 14.  
Kennedy & Co., 785 Fifth Ave. *Audubon Birds of America, Engraved and Colored by Robert Havell*, to March 31.  
Keppel Galleries, 16 E. 57th St. *Four Great Satirists: Rowlandson, Hogarth, Bellows and Sloane*, to March 14.  
Kleemann Galleries, 38 E. 57th St. *French Color Prints; Drawings and Paintings by Eugene Higgins*, to March 15.  
Knoedler Galleries, 14 E. 57th St. *Etchings, Woodcuts and Engravings by Fifteenth and Sixteenth Century Masters*, to March 21.  
Kraushaar Galleries, 680 Fifth Ave. *Paintings by Henry Keller*, to March 14.  
John Levy Galleries, 1 East 57th St. *Eighteenth Century English Portraits and Old Masters*, to March 31.  
Julien Levy Gallery, 602 Madison Ave. *Paintings by Yves Tanguy and Howard Rothchild*, March 10-30.  
Lilienfeld Galleries, 21 E. 57th St. *"The Organist" in Sculpture by Guido B. de Vall*, to March 14.  
Macbeth Gallery, 11 E. 57th St. *Portraits, Colonial and Later; Watercolors by Steven Dohanos*, to March 23.  
R. H. Macy & Co., Broadway & 34th St. *Federal Art Project Exhibition of Colonial and Nineteenth Century Costumes*, to March 14.  
Pierre Matisse Gallery, 51 E. 57th St. *Paintings by Charles Biederman*, to March 21.  
Milch Galleries, 108 W. 57th St. *Paintings by Stephen Etnier*, to March 21.  
Montross Galleries, 705 Fifth Ave. *Paintings by Twenty American Artists*, to March 14.  
Morton Galleries, 130 West 57th St. *Paintings by Robert Jackson*, to March 15.  
J. B. Neumann's New Art Circle, 509 Madison Ave. *Paintings by Josef Albers*, March 9-31.  
Dorothy Paris Gallery, 56 W. 53rd St. *Paintings and Drawings by Anthony Palazzo*, March 8-28.  
Georgette Passedoit Galleries, 22 East 60th St. *Watercolors by Children of the King-Coit School*, to March 16.  
Frank Partridge, Inc., 6 W. 56th St. *Drury Collection of Antique Furniture*, to March 31.  
Raymond & Raymond, 40 E. 52nd St. *Abstractions*, to March 28.  
Rehn Galleries, 683 Fifth Ave. *Paintings by Rosella Hartman*, to March 14.  
Reinhardt Galleries, 730 Fifth Ave. *American Concretionists*, March 9-31.  
Scott & Fowles, 745 Fifth Ave. *Bronzes by Epstein; Drawings and Bronzes by Despiau*, to March 31.  
Arnold Seligmann, Rey & Co., 11 E. 52nd St. *French Drawings from Albert Meyer Collection*, to March 15.  
Jacques Seligmann & Co., 3 E. 51st St. *Watercolors by Walt Dehner*, to March 14.  
Squibb Building, 745 Fifth Ave. *Paintings, Drawings and Photographs by Hilaire Hiler and Carl Holty. Sponsored by J. B. Neumann*, March 9-21.  
Marie Sterner Galleries, 9 E. 57th St. *New Work by Natalie Hays Hammond; Paintings by Inna Garsoian*, March 9-21.  
Studio Guild Gallery, 730 Fifth Ave. *Watercolor Sketches by May Belle Young; Watercolors by Irving Brokaw*, to March 15.  
Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Paintings by Chaim Soutine*, to March 15.  
Symons, Inc., 730 Fifth Ave. *Directoire and Empire Furniture*, to March 31.  
Valentine Gallery, 69 E. 57th St. *Watercolors by Milton Avery*, to March 14.  
Walker Galleries, Inc., 108 E. 57th St. *Paintings by Molly Luce*, to March 16.  
Weyhe Gallery, 794 Lexington Ave. *Sculpture by J. B. Flanagan*, to March 14.  
Wildenstein Galleries, 19 E. 64th St. *Paintings by Abel G. Warshawsky*, to March 14.  
Yamanaka & Co., Inc., 680 Fifth Ave. *Japanese Textiles*, from March 9.

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